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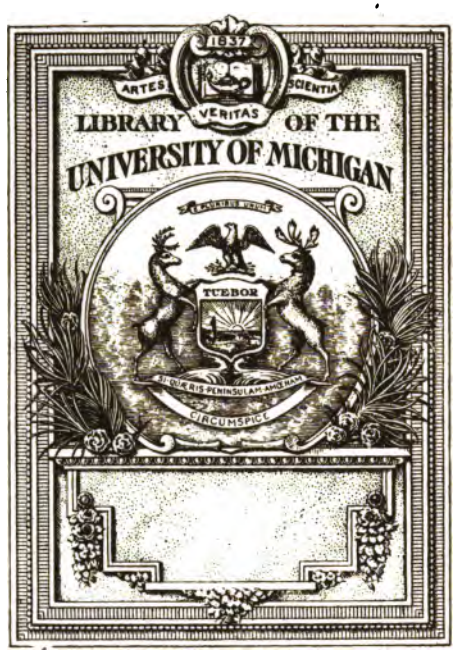

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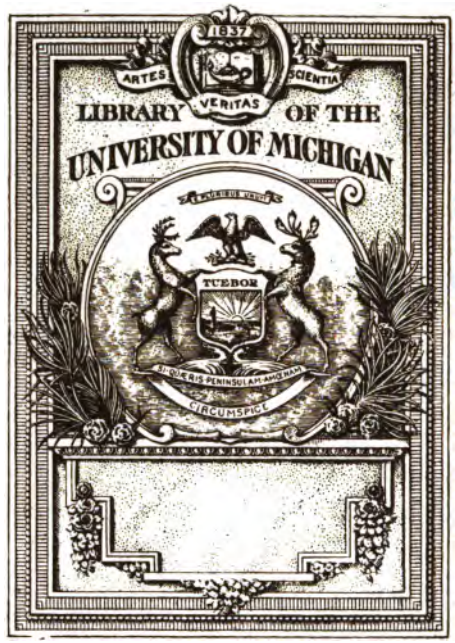

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EXHIBITION

WORKS ON BOOKBINDING

EXAMPLES OF BOOKBINDINGS

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CATALOGUE RAISONNÉE

WORKS ON

BOOKBINDING

PRACTICAL AND HISTORICAL

122052

EXAMPLES OF BOOKBINDINGS

OF THE

XVITH TO XIXTH CENTURIES

FROM THE COLLECTION OF

SAMUEL PUTNAM AVERY, A.M.

EXHIBITED AT

COLUMBIA UNIVERSITY LIBRARY

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PRIVATELY PRINTED

NEW YORK

THE DE VINNE PRESS

TO THE

GROLIER CLUB OF THE CITY OF NEW YORK

IN RECOGNITION OF THE STIMULATING EFFECT ITS

EXHIBITIONS AND PUBLICATIONS HAVE

EXERTED UPON BOOKBINDING

AS A FINE ART

FOREWORDS

THE present exhibition had its origin in the intention of Mr. Samuel Putnam Avery to add to the Avery Architectural Library, founded at Columbia University by himself and Mrs. Avery in memory of their son, Henry Ogden Avery, his entire collection of books relating to the history of bookbinding and the development of the art from the technical side. He desired that the books might be seen together and examined before being put upon the shelves of the library. As several of the most important of them had been especially and handsomely bound by skilled artists within the last three decades, at the earnest solicitation of the Librarian of the University Mr. Avery consented to supplement this display of the practical side by lending from his collection a selection of such examples of bookbindings as would further illustrate the artistic side, and convey to the students of Columbia and visitors a glimpse of the various styles of decoration applied to bookbindings by the workers of other and earlier periods, as well as by those of our own time. The space for the exhibition being limited, as well as the resources of the lender, any deficiencies must be attributed to these facts.

This Catalogue, therefore, has been prepared in two parts, the first showing in chronological order the works on bookbinding practical and historical, Nos. 1 to 120 bis. While this section makes no pretence at bibliographically exhausting this side of the subject, it is believed that the most important as well as the earliest published practical works in English and French are included in the list, down to the last work on the subject by that most accomplished of women bookbinders, Miss S. T. Prideaux, in her "Bookbinders and their craft," 1903.

With reference to the collection of examples of bookbindings of the 16th to 19th centuries shown in the second part, Nos. 121 to 243, it should be borne in mind that Mr. Avery in gathering specimens of bindings did not set out to illustrate the history of the art in any connected manner. Each example was chosen for its particular merit as a fine piece of work for the time in which it was made, without regard to linking one period or era closely with another. Consequently many historically connecting links will be found wanting, and the names of a number of famous bookbinders will be looked for in vain. Nevertheless a good idea of the style of decoration used at prominent periods in the historical development of the art may be obtained even from the single specimen of a period sometimes shown, by reason of its excellence as a representative piece of work. The examples have been arranged in the Catalogue as nearly as possible in the probable order of their execution, grouped by countries under each century, and with a view to their relative importance in illustrating the development of the art of bookbinding.

The German blind-stamped bindings of the 16th century

have been placed first, not only as forming a class by themselves, but as serving also to illustrate the characteristics of the bindings of the preceding eras. The leather of calf or pigskin was stamped by means of small dies representing biblical, mythological or classical subjects, portraits or purely conventional designs, sometimes bearing a date, and used on books of all kinds without any reference to the fitness of the design to the contents of the book. The introduction of gold-tooling by the Italians late in the 15th century speedily led to its general adoption elsewhere, and with it an oriental style of ornamentation, showing the Arabic or Saracenic origin of this kind of decoration. Aldus made use of an arabesque ornament of solid face, a style that still bears his name, "Aldine." Later the tools were crossed or shaded with parallel lines and formed the style called "azured." Gold-tooling in lines, straight and curved, developed into the geometrical figures preferred by Grolier and the elaborate patterns of Maioli, with their azured and openwork arabesque ornamentation, of such exquisite design and workmanship as to command the admiration and imitation of the best workers of all succeeding periods. Contemporary with these we have in France the famous Lyonnese painted bindings. Early in the 17th century, under royal patronage, we find the Èves introducing elaborate gold-tooled framework interlacings, with compartments filled with laurel and palm branches, and graceful scrolls; later the still more delicate dotted-face lines and dentelle or lacework patterns and borders of Le Gascon appear. Choice examples of these several styles are to be found in this collection. Some notable bindings in embroidery executed in England, Holland and France in the 17th century are

shown, and also a few of later date. The German book-covers executed in repoussé silver and in engraved pierce-work, in silver and silver-gilt, are fine specimens of 18th century art. It should be noted that these elaborately wrought covers are generally to be found on German books of a religious character, the cover sometimes being of a much earlier date than the book which has been fitted into it.

A bold specimen of gold-tooling, from the hand of the elder Padeloup, executed for Louis XV, is in marked contrast with the style of Le Gascon of earlier date, and with that on a volume bound by Derome for Louis XVI. A single example of the work of Roger Payne serves to show the characteristic handiwork of that original genius and master of the craft in England. Three pieces of English work should be specially noted, as fine examples of painting executed upon the sloping front edge of a book, under the gilding.

The bookbindings of more recent times in the exhibition, and described in this Catalogue, were executed mainly to the order and under the direction of Mr. Avery. In the year 1867, the year of the great Paris Universal Exposition, at which he was agent in charge of the works of art from the United States, he began giving orders to different bookbinders, mainly in France, following up this custom during his subsequent visits abroad. Since ceasing his annual trips he has continued to the present time purchasing books and having them bound by various binders of note, and employing new ones as they came under his observation. In making these collections Mr. Avery has had the valuable aid of his old friend Mr. George A. Lucas, long a resident

in Paris. From the names of the artists represented, and by their various styles of work, the modern art may safely be said to be fully and fitly illustrated.

Mr. Avery made the personal acquaintance of these honorable workers, gained their confidence and their desire to do their best for him. Some of them he had recognized very early in their careers, purchasing from their works displayed at the various International Expositions, and continuing to give them commissions as long as they lived. All have generously acknowledged his liberality and appreciation of their efforts. Their entire devotion to their art won his respect and admiration, to which in this place he is glad to bear witness, and to record his gratitude for their skill and friendship. No books have been added to these selections from his library merely on account of the personality of their original owners, or from their having armorial bearings or monograms, but rather to show the various styles of decoration applied to the binding of books by artists of our own and of earlier days.

In compiling the Catalogue title-pages have been followed closely, and full collations have been given; the measurements indicated are of the covers. An attempt has been made, and it is hoped with some degree of success, to describe the bindings more minutely than has been the custom heretofore in this country, with a view to establishing a precedent for more exact work along these lines in the future, so that when the treasures bibliographic and bibliopegic of our American collectors are described hereafter, it may be with a fulness better proportioned to their real value.

Full recognition is gladly made here of the very valuable work done in arranging this exhibition by Vladimir Gr. Simkhovitch, Ph. D., Bibliographer to the Library, and for his expert advice in classifying and describing the bindings.

CHARLES ALEXANDER NELSON.

Columbia University Library,
June, 1903.

WORKS

ON

BOOKBINDING

PRACTICAL AND HISTORICAL

1 **Dudin.**

L'art du relieur doreur de livres. Par M. Dudin. [Paris] 1772.

[1] l. [1] 4, 112 p. 16 pl. [1] l. 44.7 × 28.5 cm.

Half maroon morocco with corners; gilt back, red edges, cloth joints. Written for the Académie Royale des Sciences.

2 **The whole** art of bookbinding, containing valuable recipes for sprinkling, makbling (*sic*), colouring, &c. Oswestry, N. Minshall, 1811.

xi, 60 p. 17.3 cm.

Boards. The earliest English book on the subject of bookbinding.

3 **Lesné, François Antoine Désiré.**

La reliure, poëme didactique en six chants; précédé d'une idée analytique de cet art, suivi de notes historiques et critiques, et d'un Mémoire soumis à la Société d'Encouragement, ainsi qu'au Jury d'exposition de 1819, relatif à

des moyens de perfectionnement, propres à retarder le renouvellement des reliures. Par Lesné. . . Paris, Lesné, 1820.

[2] l. [vi] 246 p. [2] l. 21.4 cm.

This volume also contains:

Lettre d'Un relieur français à Un bibliographe anglais [T. F. Dibdin] par Lesné, relieur, à Paris. . . Paris, Crapelet, 1822. 28 p.

"Offert à Monsieur Barbier par l'auteur," and

Épitre à Thouvenin, par Lesné, auteur du poëme de La reliure, et de la Lettre d'Un relieur français à Un bibliographe anglais. . . Paris, Didot, 1823. [iv] 20 p.

Bound by Quinet. "Reproduction de reliure Hollandaise du 16me siècle en peau de velin sans appret avec semis de fleur." Linings of red figured silk. Presentation copy "Offert à l'illustre auteur D'irma," Élisabeth Guénard, baronne de Méré. Inserted: "Une lettre autographe de 4 pages signée Rousset, dans laquelle on peut lire des particularités curieuses sur les *Quatre Metamorphoses* de Le Mercier et sur le poëme de Lesné." Bill of Quinet, binder, also inserted.

The "Lettre d'Un relieur français" is a critique on passages in the thirtieth letter of T. F. Dibdin's Bibliographical tour in France. The "Épitre à Thouvenin" is a poem on French and English bookbinding.

4 *Another copy containing:*

La reliure, poëme didactique en six chants, *and* Lettre d'Un relieur français.

Bound by the author, Lesné, in dark blue, straight-grained morocco; blind-stamped ornamental lozenge in center, borders outside and inside tooled in gold; on back, five raised bands and panels gold-tooled, gilt edges. Binding reproduced in Beraldi, v. i, p. 70. Presentation copy "A Monsieur le Docteur Davét."

5 **Mairet, F.**

Notice sur la lithographie; deuxième édition suivie d'un Essai sur la reliure et le blanchiment des livres et gravures; Par F. Mairet, Relieur et Imprimeur lithographe. Chatillon-sur-Seine, Cornillac, 1824.

[1] l. 228 p. [1] l. front. 4 pl. 18 cm.

Bound by Lorrilliard; full calf, inlaid borders of red morocco, ornamented with classical subjects after Mairet in gold; back gilt, with red morocco bands; tooled inside borders, marbled edges. Presentation copy. Beraldi calls the *Essai sur la reliure* "Un pendant en prose au poème de Lesné."

6 **Lenormand, Louis Sébastien.**

Manuel du relieur, dans toutes ses parties. Précédé des arts de l'assembleur, de la plieuse, de la brocheuse, et suivi des arts du marbreur sur tranches, du doreur sur tranches et sur cuir, et du satineur. Par L. Séb. Le Normand. . . Avec un grand nombre de Figures. Paris, Roret, 1827.

xii, 344 [2] p. 2 folded plates. 14 cm.

Half calf antique, red edges. Paper covers bound in.

7 **Hannett, John.**

Bibliopegia; or, The art of bookbinding in all its branches. Illustrated with engravings. By John Andrews Arnett [pseud.]. London, Groombridge, 1835.

[1] l. iv, 212 p. [1] l. 9 pl. 15.5 cm.

Half bound maroon morocco, with corners; gilt back and top; edges uncut.

8 **Hannett, John.**

An inquiry into the nature and form of the books of the ancients; with a history of the art of bookbinding, from

the times of the Greeks and Romans to the present day; interspersed with bibliographical references to men and books of all ages and countries. Illustrated with numerous engravings. By John Andrews Arnett [pseud.]. London, Groombridge, 1837.

[1] l. iv, 212 p. [1] l. front. ill. 13 pl. 15 cm.

Full russia, plain; filleted borders blind-tooled; marbled edges and end-papers.

9 **Finishers' Friendly Association.**

The Book-finishers' friendly circular, conducted by a committee of the Finishers' Friendly Association. . . London, The Association, 1845–51.

[1] l. iv, 14, 166 [2] p. [1] l. ill. 16.5 cm.

Half brown calf, with corners. Contains the Finishers' friendly circular No. 1–19, August, 1845–Sept., 1850. Autograph of W. T. Taylor. From the library of Wm. Matthews.

10 **Cundall, Joseph.**

On ornamental art, applied to ancient and modern bookbinding. Illustrated with specimens of various dates and countries. By Joseph Cundall. Read to the meeting of the Society of Arts held November, 1847. [London] Society of Arts, 1848.

[3] l. 15 p. 13 pl. 24 extra pl. and ill. inserted on interleaves. 25.5 × 20 cm.

Half bound light brown morocco, with corners. Book-plates of John Allan and Edward Henschel. Pl. 13 is a facsimile of a bill of Roger Payne's for bookbinding.

11 **Hannett, John.**

Bibliopegia; or, The art of bookbinding, in all its branches, illustrated with engravings. By John Hannett.

Fourth edition, with considerable additions. London, Simpkin, 1848.

[1] l. 166 p. [1] l. ill. front. 10 pl. 18 cm.

Half bound brown morocco, with corners; gilt bands and top, by Stikeman.

12 **Lenormand, Louis Sébastien,** and **R., M.**

Nouveau manuel complet du relieur dans toutes ses parties; précédé des arts de l'assembleur, du satineur, de la plieuse, de la brocheuse, et suivi des arts du marbreur sur tranches, du doreur sur tranches et sur cuir; par M. Séb. Lenormand et M. R., relieur amateur; orné d'un grand nombre de figures. Nouvelle édition, revue, corrigée et considérablement augmentée. Paris, Roret, 1853. (Manuels Roret.)

[3] vii, 272 p. 4 folded pl. 15 cm.

Full roan stamped; gilt back.

13 **Nicholson, James Bartram.**

A manual of the art of bookbinding: containing full instructions in the different branches of forwarding, gilding, and finishing; also, the art of marbling book-edges and paper: the whole designed for the practical workman, the amateur, and the book-collector. By James B. Nicholson. Philadelphia, Baird, 1856.

[1] l. 318, 18 p. [1] l. ill. 12 pl. Marbled papers. 19 cm.

Half bound red morocco, with corners, gilt bands and top, by Stikeman.

14 **Paris—Exposition Universelle de 1855.**

Extrait des Rapports du Jury de la XXVIe classe: Calligraphie, gravure, cartes à jouer, reliure et registres;

rapporteur, M. R. Merlin. Gravure des cylindres pour impression sur étoffes; rapporteur, M. Barbet (de Rouen). Paris, Imprimerie Impériale, 1856.

[1] l. [3] 224 p. [1] l. 18 cm.

Half bound dark blue morocco, blind-tooled, gilt top, uncut edges. Paper covers bound in. Presentation copy. "Reliure," p. 149–208.

15 **Cowie's** Bookbinders' manual: Containing a full description of leather and vellum binding; directions for gilding of paper and book-edges, and numerous valuable recipes for sprinkling, colouring, & marbling; together with a scale of bookbinders' charges; a list of all the book and vellum binders in London, &c., &c. Seventh and new edition. London, Strange. [186–?].

141 [2] p. 17 cm.

Cloth stamped.

16 **Jacquemart, Jules Ferdinand.**

Bibliophilie. Reliures recherches sur les bibliothèques des plus célèbres amateurs. Armorial des bibliophiles. Publiées par J. Techener père et Léon Techener fils, avec le concours d'une Société de Bibliophiles. Planches gravées à l'eau-forte par M. Jules Jacquemart. Paris, Techener, 1861.

[3] l. front. port. in colors. t.-p. [1] l. 47 pl. of bindings, 3 pl. of armorial bearings. [1] l. 1 pl. 1 port. [24] l. 53.5 × 37.7 cm.

Autograph letter of Jacquemart, colored portrait frontispiece and two extra plates inserted. Guards provided for 18 extra plates.

Bound for Mr. Avery by Charles Meunier in levant antique, beveled edges. Back with six raised bands; the panels with in-

laid borders of olive-green morocco, lettered and tooled in the blind, alternate panels bearing the seal of the Grolier Club and the monogram S P A. On the obverse cover is reproduced the picture, painted for Mr. Avery (and presented by him to the Grolier Club, 1890) by François Fleming, of "Grolier visiting the office of Aldus Manutius at Venice," incised on cow-skin and inlaid. The design is cut into the leather, and the coloring done by painting, staining, gilding, and tooling on its surface. The reverse is inlaid with crushed levant of nine colors. A plain olive-green rectangular border encloses an elaborate design of interlaced bands, scrolls, and foliations, including a grotesque head, two swans, and a flaming torch. In the center is a large monogram S P A inlaid in three colors. The tooling is wholly blind. The lower border is blind-lettered: "Comp. & éxéc. par Ch. Meunier." Linings are of dark-green gros-grain silk. Morocco joints; marbled end-papers; gilt edges. In a velvet-lined morocco-covered box with clasps, and brass bosses on the bottom.

17 **Fournier, Edouard.**

L'art de la reliure en France aux derniers siècles, par Edouard Fournier. . . Paris, Gay, 1864.

[1] l. [3] 235 p. [1] l. 18.5 cm.

Half russia, gilt back and top, by Lhuinte; edges uncut. "Livre amusant, dit-on, mais d'une faconde absolument désordonnée et écrit avec la désinvolture habituelle de l'auteur."— *Thoinan.*

18 **Libri, Guglielmo,** *conte.*

Monuments inédits ou peu connus, faisant partie du cabinet de Guillaume Libri, et qui se rapportent à l'histoire de l'ornementation chez différents peuples. Seconde édition, augmentée de plusieurs planches. Londres, 1864.

[1] l. [3] 14 [1] p. pl. A–E, 1–60, many fine facsimiles of bindings. [1] l. 50 × 39 cm.

Half green morocco, with corners, cloth sides, gilt back and edges. Text in French and English in parallel columns.

19 **Hannett, John.**

Bibliopegia; or, Bookbinding: in two parts. Part I. The books of the ancients, and history of the art of bookbinding. Part II. The practical art of bookbinding. By John Hannett. The sixth edition, illustrated with numerous engravings. London, Simpkin, 1865.

iv [1] 410 [2] 8 p. ill. 24 pl. 16 cm.

Cloth, red edges.

20 **Guigard, Joannis.**

Armorial du bibliophile avec illustrations dans le texte. Tome I–II. Paris, Bachelin-Deflorenne, 1870–1873.

2 v. in 1. ill. 27 × 17 cm.

Rubricated title-page, with publisher's device as a vignette. Half calf, bands gold-lined, marbled top, uncut edges; bound by Petit.

21 **Lemerre, Alphonse.**

Le livre du bibliophile. Deuxième édition. Paris, Lemerre, 1874.

[3] l. [iii] 49 [3] p. [4] l. 15.8 × 8.9 cm.

Full red morocco, by Quinet; full gilt, with open quatrefoils surrounded by ornaments, enclosed in compartments formed by triple gold lines. Inside gold borders, roll-produced. Marbled end-papers, gilt edges. Rubricated title-page, with publisher's device as a vignette. Ornamental head-pieces.

22 **Davillier, Jean Charles,** *baron.*

Notes sur les cuirs de Cordoue, guadamaciles d'Espagne, etc., par Le Baron Ch. Davillier. Paris, Quantin, 1878.

[2] l. cover. [2] l. [3] 38 [1] p. [1] l. cover. [2] l. frontispiece, head- and tail-pieces. 25 × 16 cm.

No. 159 of 200 copies on Holland paper. Rubricated title.

Bound by Quinet in crushed brown levant. Corners inlaid with fleurs-de-lis in crimson and gold. Sides covered with inlays, *repoussé et indenté au fer*, in imitation of the old Cordova leather. A lion rampant stamped in gold in the back panels. Inside borders tooled. Linings of old figured silk. Morocco joints; gilt edges goffered. "Seul volume existant en ce genre."—*Quinet.*

23 **Michel, Marius (le père et le fils).**

Essai sur la décoration extérieure des livres. Par MM. Marius Michel, relieurs-doreurs. Paris, D. Morgand & C. Fatout, 1878.

[1] l. 16 p. ill. 25 cm.

Half bound dark green morocco. Publishers' device on title-page.

24 **Michel, Marius (le père et le fils).**

La reliure française depuis l'invention de l'imprimerie jusqu'à la fin du XVIIIe siècle. Par MM. Marius Michel, relieurs-doreurs. Paris, Morgand & Fatout, 1880.

[3] l. [vi] 144 p. [2] l. ill. front. 22 pl. of bindings, with descriptions on the tissues. 31.8 × 22 cm.

Printed on Japanese vellum. Full brown levant, beveled boards, blind-tooled and stamped in a 16th-century pattern, introducing the monogram and full name of the author-binders in the center panel of both covers. Straight-line gold-filleted border on inside of cover. Morocco joints, gilt edges, vellum fly-leaves. In a double case. Mr. Avery desired that the author should make an elaborate specimen of his work. He replied: "You have already the best I can do; for my own book something modest will be in better taste."

25 **Stockbauer, J.**

Abbildungen von mustereinbänden aus der blüthezeit der buchbinderkunst, in lichtdruck ausgeführt von A. Nau-

mann & Schroeder in Leipzig, mit einleitendem texte von Dr. J. Stockbauer. Leipzig, Titze [1880.]

[1] l. cover mounted. 13 p. 40 pl. facsimiles of bindings. [1] l. 42 × 30.5 cm.

Half green morocco, with corners, gilt bands and top, cloth joints, by Stikeman & Co.

26 **Wheatley, Henry Benjamin.**

Bookbinding considered as a fine art, mechanical art, and manufacture; a paper read before the Society of Arts, on Wednesday, April 14th, 1880 . . . and reprinted from the "Journal" of the Society, by Henry B. Wheatley. London, 1880.

[1] l. [iv] 27 p. [2] l. ill. 11 pl. 26 cm.

Half bound light brown morocco, gilt bands and top. Presentation copy to "S. P. Avery Esq."

27 **Wild, John James.**

Bookbinding in the Library of All Souls College. Twelve plates drawn by John James Wild, Ph. D. 1880. Privately printed.

Cover. [3] p. 12 pl. [22] l. cover. 38.5 × 28.5 cm.

Half olive-green morocco, gilt top, uncut edges. 7 t.-p. in facsimile; 7 bindings in outline and in facsimile in gold and colors.

28 **Zaehnsdorf, Joseph William.**

The art of bookbinding, by Joseph W. Zaehnsdorf. Illustrated. London, Bell, 1880.

[2] l. xxiv, 187 p. [2] l. ill. 10 pl. facsimiles of bindings. 20.5 × 13 cm.

Bound by Zaehnsdorf for Mr. Avery. Crushed brown levant. Sides gold-tooled in a graceful Grolier scroll and leaf pattern, the

central ornament inlaid with crimson and light green morocco. Back panels of like finish. Doublures of maroon morocco with heavy dentelle borders. Fly-leaves of watered crimson silk, with gold borders and corners. Morocco joints, gilt edges solid.

29 **Cundall, Joseph.**

On bookbindings ancient and modern, edited by Joseph Cundall, author of "Ornamental art applied to bookbinding." London, Bell, 1881.

xi [1] 132 p. 2 ill. 27 pl. 26 × 19 cm.

Cloth, gilt top. "Chronological list of celebrated binders and patrons of bookbinding," p. 125–9.

30 **Michel, Marius (le père et le fils).**

La reliure française commerciale et industrielle depuis l'invention de l'imprimerie jusqu'à nos jours; par MM. Marius Michel, relieurs-doreurs. Paris, Morgand & Fatout, MDCCCLXXXI.

[3] l. [7] 137 [1] p. [3] l. ill. 23 pl. 32 × 22 cm.

Full black crushed levant, blind stamped center; gold fillets inside; edges gilt over marbling; by Marius Michel. Japanese vellum copy.

31 **Craig, James Gibson.**

Fac-similes of old book binding in the collection of James Gibson Craig. Privately printed. Edinburgh, 1882.

[2] l. [7] p. 26 pl. colored facsimiles of bindings, with descriptions [25] f. [1] p. [2] l. 36.7 × 26.5 cm.

No. 11 of 25 copies. Half olive-green morocco, gilt top, uncut edges.

32 **Brunet, Gustave.**

La reliure ancienne et moderne: Recueil de 116 planches de reliures artistiques des xvie, xviie, xviiie et xixe siècles,

ayant appartenu à Grolier, Henri II, François 1er, Diane de Poitiers, Louis XIII, Mazarin, etc., et exécutées par Le Gascon, Clovis et Nicolas Eve, Hardy Mennil, Bauzonnet, Belz-Niédrée, etc. Introduction par Gustave Brunet; accompagnée d'une Table explicative, avec notice descriptive de 31 reliures des plus remarquables. Paris, Rouveyre, 1884.

[1] l. cover. xii, 8 p. 116 pl. [2] p. cover. [1] l. 25.8 × 20 cm. Half brown crushed levant, with corners; gold ornamented back, gilt top, uncut edges, by Champs. Rubricated title-page. No. 12 of 50 copies on Japanese paper.

33 **Crane, W. J. E.**

Bookbinding for amateurs: being descriptions of the various tools and appliances required and minute instructions for their effective use; by W. J. E. Crane. Illustrated with 156 engravings. London, Gill [1885].

[vii] 184 [16] p. ill. 19.5 cm. Cloth.

34 **Grolier Club.**

Catalogue of an Exhibition of Modern Bookbindings, French, English, and American, at the Rooms of the Grolier Club, 64 Madison Avenue, May 7 to May 15, 1886. [New York, 1886.]

Cover. 16 p. cover. 18 × 11.4 cm.

Hoe, Robert.

A lecture on bookbinding as a fine art; delivered before the Grolier Club, February 26, 1885. With sixty-three illustrations. By Robert Hoe. New York, The Grolier Club, MDCCCLXXXVI.

[2] l. [iv] 36 p. [1] l. [1] p. 63 pl. facsimiles of bindings. [1] p. [2] l. 25.9 × 20.4 cm. Cloth bound; gilt top; edges uncut. Autograph of H. O. Avery.

36 **Quaritch, Bernard.**

Fifty-two books from royal and princely libraries described in chronological arrangement as an illustration of two centuries [1525–1725] of artistic bookbinding. London, 1886. 30 copies printed.

13 p. 19.5 × 14 cm.

Half bound dark brown morocco, with corners, gilt edges. 4-p. autograph letter inserted. Presentation copy to Mr. Avery.

37 **Uzanne, Octave.**

Nos Amis les livres: Causeries sur la littérature curieuse et la librairie, par Octave Uzanne. Paris, Quantin, 1886.

[2] l. cover. [3] iv, 318 [1] p. cover. [2] l. etched front. in three states. 18 × 11.4 cm.

No. 29 of 30 copies on imperial Japanese paper.

Bound by Guérin in crushed light-brown morocco. Borders and corners of covers inlaid with crimson and green morocco; sides blind-tooled with diagonal lines, with rondelles at intersections; centers inlaid with books in mottled calf and white kid, with red edges and green and red labels; doublures of crushed maroon morocco with small center panel inlaid in light green, surrounded with arabesque ornaments in gold; filleted borders and ornamented corners. Fly-leaves in orange-red silk. Back panel in red and green, with blind tooling and foliated ornaments in gold; morocco joints; edges in gold, red and green polished. In a leather-lined, morocco-edged, marbled-paper case. Binder's bill laid in. Bound to order for Mr. S. P. Avery.

38 **Gruel, Léon.**

Manuel historique et bibliographique de l'amateur de reliures, par Léon Gruel, relieur. Paris, Gruel & Engelmann, MDCCCLXXXVII.

[4] l. cover. [1] l. [v] 186 [2] p. [1] l. cover. [4] l. ill. autogr. facsimiles. 67 pl. facsim. of bindings. Rubricated title-page with publishers' device. 32.3 × 24.8 cm.

No. 16 of 50 copies on Japanese paper.

Bound expressly for Mr. Avery in full brown crushed levant. Gold tooled in an intricately interlaced band pattern à la Grolier. Lettered in center panel of reverse: "Cura ac studio Gruelis et Engelmani religatus est hic liber MDCCCLXXXVIII." Linings of maroon gros-grain silk. Morocco joints, gilt edges. Two book-plates of Léon Gruel and binder's bill inserted.

39 **Uzanne, Octave.**

La reliure moderne artistique et fantaisiste, par Octave Uzanne. Illustrations reproduites d'après les originaux par P. Albert-Dujardin et Dessins allégoriques de J. Adeline, G. Fraipont, A. Giraldon. Frontispice de Albert Lynch, gravé par Manesse. Paris, Rouveyre, 1887.

[3] l. cover. [iii] 263 [1] viii [2] p. cover. [3] l. ill. 72 pl. facsimiles of bindings in colors. Rubricated title-page with publisher's device. 27.8 × 17.8 cm.

No. 1 of 100 copies on imperial Japanese paper. Bound by Ruban, gilding by Meunier. Full crushed citron levant. Border made up of a narrow inlaid band of crimson morocco, with entering angles at corners and open leafy inlays of green at the sides, between gold dotted lines connecting foliations in gold. Corner angles inlaid with open books in white morocco. Crossed quills in gold piercing inlaid ring of green morocco at top and bottom, owls in gold at the sides. Back panels have inlaid crimson morocco borders enclosing alternately inlaid book in white, and owl, with foliations in gold. Doublures: an inlaid center panel of dark green morocco gold tooled with interlaced bands in an elaborate Moresque pattern, enclosed in a border of lozenges inlaid in green, alternately bearing a gold ornament and the monogram S P A in gold. Linings of flower-figured silk, with marbled end-papers. Morocco joints, gilt edges.

Frontispiece in two states. Autograph letter and book-plate of author inserted.

40 **Bouchot, Henri.**

Les reliures d'art à la Bibliothèque Nationale, par Henri Bouchot, du Cabinet des Estampes. Quatre-vingts planches, reproduites d'après les originaux par Aron Frères. Paris, Rouveyre, 1888.

[2] l. cover. 51, xxii [1] p. cover. [2] l. ill. 80 pl. with descriptions printed on the tissues. 26.8 × 18.4 cm.

Half citron levant, with corners, back gilt, with flowers inlaid in blue; top gilt, edges uncut, by Stikeman. No. 264 of 1000 copies on Japanese vellum. Facsimiles of bindings on the paper covers, which are bound in. Rubricated title-page, with publisher's device.

41 **Derôme, Léopold.**

La reliure de luxe; Le Livre et l'Amateur, par L. Derôme. Illustrations inédites, reproduites d'après les types originaux par Aron Frères et Dessins de G. Fraipont, C. Kurner, M. Perret. Frontispice Relieure Peinte par J. Adeline. Paris, Rouveyre, 1888.

[2] l. cover. 246, v [2] p. back and cover. [2] l. ill. 65 pl. of bindings, with descriptions on paged tissues. 26.6 × 18 cm.

Engraved covers bound in. No. 73 of 900 copies *sur papier vélin*. Light brown levant uncrushed; covers and panels of back inlaid with a narrow border of a darker shade. Tooled in gold by Mansell with simple Aldine ornaments. Linings and fly-leaves of green gros-grain silk. Morocco joints, gilt edges. Club bindery. In morocco edged marbled paper case.

42 **Matthews, William.**

Modern bookbinding practically considered: A lecture read before the Grolier Club of New York, March 25,

1885, with additions and new illustrations; by William Matthews. New York, The Grolier Club, MDCCCLXXXIX.

[3] l. [1] 96 p. [2] l. port. ill. 8 pl. in monotint. 25.8 × 20.2 cm.

Cloth bound. See also No. 243.

43 **Quaritch, Bernard.**

A catalogue of fifteen hundred books remarkable for the beauty or the age of their bindings, or as bearing indications of former ownership by great book collectors and famous historical personages. London, Quaritch, 1889.

[1] l. xvi, 222 [2] p. [1] l. 29.5 × 20.5 cm.

Half bound with corners, red levant morocco.

Preface on bookbinding, p. 3–14. Presentation copy to Samuel P. Avery, Esq.

44 **Quaritch, Bernard.**

A collection of facsimiles from examples of historic or artistic bookbinding, illustrating the history of binding as a branch of the decorative arts. London, Quaritch, 1889.

[4] l. 36 p. 102 pl. facsimiles of bindings, in gold and colors. 28 × 19.5 cm.

Followed by:

Examples of the art of book-illumination during the Middle Ages reproduced in facsimile. London, Quaritch, 1889.

[3] p. 7 pl. [4] l.

Japanese paper copy, bound by R. W. Smith, finished by F. Mansell, for S. P. Avery. Full maroon crushed levant; gold line fillets with ornaments in corners; inside borders gold-tooled; gilt back and top; morocco joints, edges uncut. In marbled paper case, kid lined with morocco edge. These are bound together as one volume, with all the plates at the end.

45 **Wheatley, Henry Benjamin.**

Les reliures remarquables du Musée Britannique au point de vue de l'art et de l'histoire, décrites par Henry B. Wheatley, Agrégé de la Société des Antiquaires de Londres. Paris, Gruel et Engelmann, 1889.

[2] l. xvi, 143 p. [2] l. ill. 62 pl. facsimiles of bindings in colors and gold. 31.3 × 24.3 cm.

Copy No. 13. Title-page and text rubricated. Bound by Matthews in full crushed brown levant. Sides inlaid with a framework of narrow bands of olive green morocco, broken at regular intervals with tiny squares of crimson, the whole intertwined and bound together with free-flowing Grolier scroll and leaf work in gold. Back panels finished to match the sides. Triple gold tooled border inside with corners inlaid with small squares of olive green. Morocco joints; marbled end-papers; top gilt; uncut edges.

46 **Grolier Club.**

Catalogue of an Exhibition of Recent Book-bindings 1860-1890. Executed by American, English and French Bookbinders. Exhibited at the Grolier Club, 29 East 32d Street, New York, Dec. 24, 1890, to Jan. 12, 1891. [New York, 1890.]

Cover. 61 p. [1] l. cover. 18.1 × 11.2 cm.

47 **Brassington, William Salt.**

Historic bindings in the Bodleian Library, Oxford, with Reproductions of Twenty-four of the finest Bindings, fully described by W. Salt Brassington, F. S. A. London, Low, 1891.

44, 64 p. ill. 24 pl. facsimiles in gold and colors. 31.5 × 24.5 cm. Cloth.

48 **Brunet, Gustave.**

Études sur la reliure des livres et sur les collections de bibliophiles célébres. Bordeaux, Moquet, 1891.

[1] l. vi, 173 [1] p. [1] l. 23 cm.

225 copies printed. Half bound dark green morocco.

49 **Burlington Fine Arts Club.**

Exhibition of bookbindings. London, Club, 1891.

[2] l. lxi [1] 132 p. [2] l. front. 41 pl. facsimiles of bindings in colors, with printed descriptions on the tissues. 38.8 × 30.5 cm.

Full dark brown crushed levant, by Zaehnsdorf. Blind tooled and stamped with a minutely interlaced pattern enclosed in panels of straight lines and circles in gold; in inner rectangle a series of short dotted lines and single dots also in gold. Doublures of light brown crushed levant enclosed in a five-line gold fillet, and gold tooled with a graceful arabesque foliated pattern, azured, branching from a central stem. Linings of cream-colored figured silk. Morocco joints; gilt edges. In a cloth-lined box. Bound to order for Mr. S. P. Avery.

50 **Ledieu, Alcius.**

Les reliures artistiques et armoriées de la Bibliothéque Communale d'Abbeville; par Alcius Ledieu, bibliothécaire . . . Ouvrage orné de 18 planches et de 71 figures dans le texte. Paris, Gruel, 1891.

[1] l. cover. [3] 127 [3] p. cover. [2] l. ill. pl. 37 cm.

Half maroon crushed levant, with corners, gilt back and top, by Stikeman. No. 40 of 50 copies on Japanese paper. Paper covers bound in.

51 **Museum and Art Gallery** (Nottingham Castle).

Catalogue of the special exhibition of art bookbindings; opened on the occasion of the 14th annual meeting of the

Library Association of the United Kingdom; Nottingham Meeting, 1891. Nottingham [1891].

xxvi [1] 53 [3] p. ill. 21 cm.

Half-bound, dark blue morocco. Contains: Notes on the history of artistic bookbinding, by Bernard Quaritch, p. vii–xxvi. Clipping of lecture on bookbinding by T. J. Cobden-Sanderson inserted.

52 **Tregaskis, J. and M. L.**

Exhibition of modern bookbindings by the chief European craftsmen, at the Caxton Head, 232 High Holborn, on Monday, March 2nd, till Saturday 14th, 1891—10 A. M. to 4 P. M. daily. Catalogue. London, Tregaskis, 1891.

[1] l. 15 p. col. front. and 1 pl. facsimiles of bindings. 25.5 × 19 cm.

Catalogue of forty-one copies of Charles Kingsley's Water-babies, in various styles of binding. Half-bound, red morocco.

53 **Beraldi, Henri.**

Estampes et livres. 1872–1892. Paris, Conquet, 1892.

[2] l. cover. [1] l. xiii, 277 [1] p. cover. [2] l. front. 40 pl. facsimiles of bindings. 27 × 18.5 cm.

Vignette portrait of Francisque Cuzin p. 277. Portrait of Beraldi "offert à Monsieur Lucas" inserted.

Bound by Mercier in full crushed maroon levant with simple four-line gold border. Back richly gold tooled with foliated pattern. Doublures of light blue crushed levant with a gold border of ten plain and dotted straight and curved lines, with foliations at corners and at middle of top and bottom. Morocco joints; marbled paper fly-leaves; edges gilt over marbling.

No. 146 of 390 copies on Marais hand-made paper, water-lined with names of maker and author, date and title of book. Bound to order for Mr. S. P. Avery.

54 **Prideaux, Sarah Treverbian.**

A bibliography of Bookbinding, by Sarah T. Prideaux. London, Bain, 1892.

[1] l. [3] 23 p. [3] l. 22.5 cm.

Half-bound, brown morocco, with corners.

55 **Bickell, L.**

Bookbindings from the Hessian Historical Exhibition, illustrating the art of binding from the XVth to the XVIIIth centuries; described by Dr. L. Bickell; with 53 heliotype prints on 42 plates. Leipzig, Hiersemann, 1893.

[1] l. 14 p. 42 pl. [1] l. 48 × 34 cm.

Brown morocco, back gilt, cloth sides. No. 7 of 100 copies.

56 **Holmes, Richard Rivington.**

Specimens of royal, fine and historical bookbinding, selected from the Royal Library, Windsor Castle. 152 plates, printed in facsimile by W. Griggs, Chromo-Lithographer to Her Majesty. With an Introduction and notes by R. R. Holmes, F. S. A., Librarian to the Queen. London, Griggs, 1893.

[1] l. [4] v, 16 p. front. 152 pl. [1] l. 37.5 × 27.5 cm.

Red cloth, full gilt, in imitation of inlaid binding; gold stamped paper doublures. Text within borders of gold and colors.

57 **Prideaux, Sarah Treverbian.**

An historical sketch of bookbinding, by S. T. Prideaux; with a chapter on early stamped bindings, by E. Gordon Duff. London, Lawrence & Bullen, 1893.

[4] l. vi [2] 303 p. [4] l. front. 2 col. pl. facsimiles of bindings. 19.2 × 14 cm.

No. 1 of 120 copies printed on hand-made paper. Bound for Mr. Avery by the author, in full lavender-colored crushed levant. Single heavy-line border blind tooled, enclosing straight and interlocking curved lines gold tooled in heavy dots. Solid gold edges goffered. Marbled paper linings. Two autograph letters and 7 photos. of bindings by the author laid in. Bibliography p. 251–94.

58 **Thoinan, Ernest.**

Les relieurs français (1500–1800) biographie critique et anecdotique, précédée de l'Histoire de la Communauté des Relieurs et Doreurs de Livres de la Ville de Paris, et d'une Étude sur les styles de reliure, par Ernest Thoinan. . . Paris, Paul, 1893.

[4] l. cover. vii, 416 [1] p. [1] l. cover. [2] l. ill. facsimiles, 32 pl. of bindings. t.-p. rubricated. 33 × 25 cm.

No. 19 of 20 Japanese vellum copies. Bound by R. W. Smith, in three quarters red levant; back gilded à la Gascon; top gilt, edges uncut.

59 **Bosquet, Émile.**

La reliure: Études d'Un praticien sur l'histoire et la technologie de l'art du relieur-doreur, par Ém. Bosquet . . . avec une lettre-préface de M. Léon Gruel. Ouvrage orné de 24 planches hors texte. Paris, Lahure, 1894.

[3] l. [3] ii, 188 [3] p. [2] l. ill. 5 port. 16 pl. 28.3 × 18.3 cm.

Japanese paper. Half blue morocco, with corners, gilt back and top, uncut edges, by Stikeman.

60 **Brassington, William Salt.**

A History of the Art of Bookbinding; with some account of the Books of the ancients. Edited by W. Salt Brassington, F. S. A. . . Illustrated with numerous engravings, and

photographic reproductions of ancient bindings in colour and monotints. London, Stock, 1894.

xvi, 277 [2] p. ill. 10 pl. facsimiles of bindings. 30 × 23 cm.

Cloth gilt, gilt top, uncut edges. One of 50 large paper copies.

61 **Davenport, Cyril.**

Introductory remarks. (In Tregaskis, J. and M. L. International Bookbinding Exhibition. 1894. p. 7–12.)

62 **Grolier Club.**

Commercial bookbindings; an historical sketch, with some mention of an Exhibition of drawings, covers and books at the Grolier Club, April 5 to April 28, 1894. New York, 1894.

Cover. [1] 23 p. [1] l. cover. 18.3 × 11.3 cm.

63 **Fletcher, William Younger.**

Bookbinding in France, by W. Y. Fletcher, F. S. A., Assistant Keeper, Department of Printed Books, British Museum. London, Seeley & Co., 1894.

[1] l. 80 p. [1] l. 31 ill. 8 col. pl. facsimiles of bindings in gold and colors. 27 × 18 cm.

Half-bound light blue morocco, with corners, by Stikeman.

64 **Grouchy, Emmanuel Henri,** *vicomte de.*

A propos d'un livre de Jean Grolier, par M. le Vicomte de Grouchy. (Extrait du Bulletin du bibliophile.) Paris, Techener, 1894.

[2] l. cover. 44 [2] p. [1] l. cover. [2] l. ill. facsimiles. 23 cm.

Half-bound light brown morocco.

65 **Gruel, Léon.**

Quelques mots sur l'Exposition Rétrospective de la Reliure au Palais de l'Industrie, en 1894, par Léon Gruel. Paris, Techener, 1894.

[1] l. 21 [1] p. [5] l. 1 pl. folded facsimile of binding. 22.5 cm.
Half-bound, dark brown morocco.

66 **Schwenke, Paul,** and **Lange, Konrad.**

Die Silberbibliothek Herzog Albrechts von Preussen und seiner Gemahlin Anna Maria. Festgabe der Königlichen und Universitäts-Bibliothek Königsberg i / Pr. zur 350 jährigen Jubelfeier der Albertus-Universität. Mit 12 tafeln und 8 textillustrationen. Leipzig, Hiersemann, 1894.

[3] 40 [2] p. pl. facsimiles of bindings in silver. 34 × 25.5 cm.
Cloth gilt.

67 **Slater Memorial Museum** (Norwich, Conn.).

An exhibition of bookbindings. December, 1894. [Norwich, 1894.]

23 [4] p. 21.5 × 15 cm.
Half-bound, dark green morocco. "Some account of the art of book-binding," p. 3–17.

68 **Tregaskis, J.** and **M. L.**

International Bookbinding Exhibition, by the chief craftsmen from all parts of the world, at the "Caxton Head," 232 High Holborn, London, W. C., from Wednesday, June 27th to Saturday, July 7th, 10 A. M. to 6 P. M. daily. London, Tregaskis, 1894.

[1] l. cover. 25 p. [1] l. cover. [1] l. front. and 7 pl. in gold and colors, facsimiles of bindings. ill. 25.5 × 19 cm.

"Introductory remarks" by Cyril Davenport, p. 7–12. Catalogue of seventy-five copies of "King Florus and the Fair Jehane," translated by William Morris and printed at the Kelmscott Press, and bound by craftsmen from all parts of the world.

Half-bound, red morocco.

69 **Tregaskis, J.** and **M. L.**

International Bookbinding Exhibition, by the chief craftsmen from all parts of the world, at the "Caxton Head," 232 High Holborn, London, W. C., from Wednesday, June 27th to Saturday, July 7th. Illustrations of the bookbindings. [London, Tregaskis.] Privately printed for subscribers, 1894.

[2] l. 25 p. [1] l. ill. 75 phot. of bindings, mounted. [1] l. 29 × 18.5 cm.

Boards, white buckram back, gilt top.

"Introductory remarks" by Cyril Davenport, p. 7–12; and Catalogue as in preceding number.

70 **Weale, William Henry James.**

Bookbindings and rubbings of bindings in the National Art Library, South Kensington. II: Catalogue. (Department of Science and Art of the Committee of Council on Education.) London, Eyre, 1894.

iii, 329 p. [1] l. 22.5 cm.

Half-bound, dark blue morocco, sprinkled top, uncut edges.

"Hereafter it will be impossible to write or discuss the binder's art without reference to this memorable work."—*The Studio.*

71 **Andrews, William Loring.**

A short historical sketch of the art of bookbinding, by William L. Andrews. With a description of the prominent

styles by William Matthews. Edition 50 copies. Copyright, 1895, by William L. Andrews and William Matthews. New York, 1895.

[2] l. 51 p. [5] l. 6 pl. facsimiles of bindings. 19 × 14 cm.

Printed on Japanese vellum. Half-bound olive green morocco, with corners; gilt top.

72 **Beraldi, Henri.**

La reliure du XIXe Siècle. Première–quatrième partie. Paris, Conquet, 1895–1897.

4 v. 10 facsimiles of autographs. ill. 8 port. 283 pl. of bindings. 29.7 × 20.3 cm.

No. 203 of 285 copies *sur papier vélin du Marais*. Half dark green levant with corners; gilt back and top, edges uncut. Club Bindery.

73 **Fletcher, William Younger.**

English bookbindings in the British Museum; illustrations of sixty-three examples selected on account of their beauty or historical interest, with Introduction and descriptions by William Younger Fletcher, F. S. A., late Assistant Keeper, Department of Printed Books, British Museum. The plates printed in facsimile by W. Griggs, chromo-lithographer to Her Majesty the Queen. London, Kegan Paul, 1895.

17 p. 66 pl. facsimiles of bindings in gold and colors, with descriptions [130] p. 38.5 × 28.5 cm.

No. 189 of 500 copies. Cloth bound; gilt top; uncut edges.

74 **Grolier Club.**

The catalogue of books from the libraries or collections of celebrated bibliophiles and illustrious persons of the past,

with arms or devices upon the bindings, exhibited at the Grolier Club in the month of January, 1895. New-York, The Grolier Club, MDCCCXCV.

[2] l. xiii, 75 p. [2] l. 24 pl. 24.4 × 14.1 cm.

Cloth; uncut edges.

75 **Matthews, Brander.**

Bookbindings Old and New: Notes of a Book-Lover, with an Account of The Grolier Club of New York. By Brander Matthews. Illustrated. New York, Macmillan, Mdcccxcv.

[2] l. 13, 342 p. 2 cover l. ill. [2] l. 53 pl. facsimiles of bindings, paged. 22.5 × 14 cm.

150 copies on Japanese vellum; this No. 44 of 75 copies for America. Club Bindery; three-quarters red levant morocco, gilt back and top; edges uncut.

76 **Meunier, Charles.**

Cent Planches de Reliures d'art composées et exécutées par Charles Meunier, relieur-doreur. 1er album, 1889–1894. Paris, 1895.

[2] l. cover. [1] l. [4] 8 p. etched front. 100 pl. with descriptions on tissues. [2] l. 28.3 × 20.5 cm.

Half-bound red morocco extra; sprinkled top, uncut edges. Presentation copy "À Monsieur S. P. Avery, j'offre mon premier Album, au premier Bibliophile qui me donna son confiance et l'espérance des premieres heures et qui dis ici infiniment merci. Ch. Meunier." No. 9 of 100 copies.

77 **Davenport, Cyril.**

Royal English bookbindings, by Cyril Davenport, F. S. A., of the Department of Printed Books, British Museum. London, Seeley and Co., 1896.

[1] l. 95 p. [1] l. 27 ill. 8 col. pl. facsimiles of bindings. 27 × 18 cm.

Half-bound dark brown morocco, with corners; gilt top, edges uncut. Club Bindery.

78 **Fletcher, William Younger.**

Foreign bookbindings in the British Museum; illustrations of sixty-three examples selected on account of their beauty or historical interest, with Introduction and descriptions by William Younger Fletcher, F. S. A., late Assistant keeper Department of Printed Books, British Museum. The plates printed in facsimile by W. Griggs, chromo-lithographer to Her Majesty the Queen. London, Kegan Paul, 1896.

xxiv p. 65 pl. facsimiles of bindings in gold and colors, with descriptions [132] p. 38.3 × 28.5 cm.

Cloth bound; gilt top, edges uncut. No. 90 of 500 copies.

79 **Gruel, Léon.**

Conférences sur la reliure et la dorure des livres, faites aux cours professionnels de l'Association Philotechnique (1894–1895) par Léon Gruel. Paris, Chambre syndicale de la reliure, 1896.

[1] l. 69 p. [2] l. ill. 22.7 cm.

Half-bound, brown morocco. Presentation copy to Mr. Avery.

80 **Nordhoff, Evelyn Hunter.**

The Dove's Bindery; with illustrations by Fred Richardson and Frank Hazenplug. (In Chap-book, March 1, 1896, v. 4, p. 353–70.)

1 pl. 19.3 cm.

Half-bound blue morocco, with corners.

81 **Caxton Club** (Chicago).

Catalogue of an Exhibition of Nineteenth Century bookbindings . . . by the Caxton Club (in the Art Institute) December XVI to XXX, MDCCCXCVII. [Chicago, 1897.]

[2] l. [3] 84 [1] p. [2] l. 24 pl. facsimiles of bindings. 21 × 15 cm.

"Extract from Bookbinding, its processes and ideal (*Fortnightly Review*, August, 1894)," by T. J. Cobden-Sanderson, p. 5–11; "The interpretation of styles and technical terms in fine bindings," p. 12–16. One of 127 copies on hand-made paper. Half cloth, boards.

82 **Catalogue** of the First Exhibition of Bookbinding by Women; with an Introductory Note by Curzon Eyre; held at 61 Charing Cross Rd., London, W. C., by arrangement with Messrs. Karslake & Co. 1897–98.

vi, 22 p. front. hand-colored. ill. 6 pl. facsimiles of bindings. 20.5 × 16.5 cm.

Cover title in red and black in a floriated half-border. Half-bound, dark green morocco.

Introductory note by Curzon Eyre, p. iii–vi.

83 **Guild of Women-Binders,** 61 Charing Cross Road, London, W. C. [1898].

16 p. 7 pl. facsimiles of bindings. 14 × 10.5 cm.

Half-bound green morocco, vellum corners.

84 **Boussod, Jean, Manzi, Joyant & Co.**

Catalogue of exhibition of modern English artistic bookbindings at the galleries of Goupil & Co. fine art publish-

ers. . . With Historical Sketch of Bookbinding in England by W. Y. Fletcher, F. S. A. London, May, 1898.

31 p. head- and tail-pieces. 19.3 cm.

Half-bound dark green morocco. Title in red and black on a gray cover.

85 **Boussod, Jean, Manzi, Joyant & Cie.**

Catalogue de l'exposition ouverte du 13 Juin au 2 Juillet 1898. Reliures d'art modernes exécutées en Angleterre. Essai historique par W. Y. Flechter *(sic)* F. S. A. Paris, Goupil & Cie [1898].

32 p. head- and tail-pieces.

Bound with the preceding title.

• 86 **Davenport, Cyril.**

Cantor lectures: Decorative bookbinding—Lecture 1–3; delivered January 24, 31, February 7, 1898. (Journal of Society of Arts, Aug. 26, Sept. 2–9, 1898.)

[27] p. ill. 29.5 cm.

Boards.

• 87 **Fletcher, William Younger.**

Aperçu historique sur la reliure en Angleterre. (In Boussod, Jean, Manzi, Joyant & Cie. Catalogue de l'exposition, 1898. p. 5–16.)

• 88 **Fletcher, William Younger.**

Sketch of bookbinding in England. (In Boussod, Jean, Manzi, Joyant & Co. Catalogue of exhibition, May, 1898. p. 1–10.)

89 **Bookbinding** by Women. Second exhibition of artistic bookbinding by Women . . . also some examples from the Hampstead Bindery and the Sandringham Bindery; held at the Depôt of the Guild of Women-Binders, 61 Charing Cross Rd. London, W. C. . . 1898–99.

39 p. port. front. ill. port. 3 pl.; 2 in colors, facsimiles of bindings. 21 × 16.5 cm.

Rubricated design on top cover; half-bound, dark brown morocco. "Introduction" by Curzon Eyre, p. 3–7.

90 **Books** and bindings from the Guild of Women-Binders and the Hampstead Bindery, also miscellaneous scarce books; offered for sale by Karslake & Co. . . [preceded by Artistic Bookbinding by Women, by Frank Karslake]. London, n. d. No. 92.

[1] xii, 42 [1] p. front. 15.5 × 12.5 cm.

Cover title in red and black; half-bound, green morocco, with corners; gilt top.

91 **Eyre, Curzon.**

Introduction. (In Bookbinding by Women. 1898-99. p. 3–7.)

92 ——— Introductory note. (In Catalogue of the First Exhibition. 1897–98. p. iii–vi.)

93 **Karslake, Frank.**

Artistic Bookbinding by Women. (In Books and bindings from the Guild of Women-Binders. p. iii–xii.)

94 **Mühlbrecht, Otto.**

Die Bücherliebhaberei in ihrer Entwickelung bis zum Ende des XIX. Jahrhunderts. Ein Beitrag zur Geschichte des Bücherwesens von Otto Mühlbrecht. Zweite verbesserte und vermehrte Auflage mit 213 Illustrationen im Text und 11 Kunstbeilagen. . . Bielefeld und Leipzig, Velhagen, 1898.

[2] l. cover. xii, 335 p. cover. [2] l. ill. pl. 24.3 × 17 cm.
Half blue morocco, with corners; back and top cover ornamented with gold-tooled foliated scroll-work, azured; gilt top, uncut edges, by Stikeman.

95 **Ruban, Petrus.**

Album de 102 reproductions de reliures d'art et de demi-reliures fantaisie de Petrus Ruban. . . Paris [1898?].

[5] p. pl. 20.5 × 31 cm.
Half cloth.

96 **Uzanne, Octave.**

L'Art dans la Décoration extérieure des livres en France et à l'étranger; Les Couvertures illustrées; Les Cartonnages d'éditeurs; La Reliure d'art; par Octave Uzanne. Paris, May, 1898.

[2] l. [6] vi, 272 [3] p. [2] l. col. ill. 28 × 20 cm.
No. 728 of 1000 copies "sur papier velin." Cover bound in.
Full blue morocco extra, gilt back and top, inside borders, by Stikeman. In marbled-paper case.

97 **Davenport, Cyril.**

English embroidered bookbindings, by Cyril Davenport, F. S. A., author of "The English Regalia," etc. London,

Kegan Paul, 1899. (The English Bookman's Library, edited by Alfred Pollard, vol. 1.)

[2] xxxi, 113 p. [1] l. ill. 52 pl. facsimiles colored and plain. 22.3 × 18 cm.

Vellum bound, gilt top, uncut. One of 50 copies on Japanese vellum; flowered-paper linings. Rubricated title-page.

98 **Grolier Club.**

Catalogue of decorated early English bookbindings exhibited at the Grolier Club, 1899. New York [1899].

cover. 32 p. cover. 18 × 11.2 cm.

99 **Bernoux & Cumin.**

Librairie Bernoux & Cumin de Lyon. Succursale: 7 Chaussée-d'Antin, Paris. [Lyon, 1900 ?]

242 p. [1] l. 1 ill. 48 pl. facsimiles of modern bindings. 21.5 cm.

Catalogue raisonnée of choice books in fine bindings; half-bound dark green morocco, with corners.

100 **Bibliothèque du Château de Grandvoir.**

Livres anciens et modernes; Estampes du XVIIIme Siécle imprimées en noir et en couleurs. Bruxelles, E. Deman, 1900.

[iv] 187 p. ill. 17 pl. facsimiles of bindings. 23 cm.

Half-bound red morocco, with corners.

101 **Gray, John P., & Son.**

A note upon early Cambridge binders of the sixteenth century. Cambridge, John P. Gray & Son, 1900.

13 [3] p. ill. pl. 19.5 cm.

Title on cover within facsimile of a border of 1521. Full black roan.

102 **Gruel, Léon.**

Reliures en vernis sans odeur, par Léon Gruel. Paris, H. Leclerc, 1900.

12 [1] p. ill. 1 double plate. 25 cm.

Extrait du *Bulletin du bibliophile* tiré à cent exemplaires.
Half-bound maroon roan.

103 **Parkes, Kineton.**

The Sutherland binding; a Description and Appreciation by Kineton Parkes, together with an Illustration in colour, and three others. Newcastle-under-Lyme, 1900. Printed for Private Circulation.

15 p. front. 3 pl. 26.5 × 21 cm.

Title and text in English and French. Title on cover rubricated.
Half-bound blue morocco, with corners.

104 **Prideaux, Sarah Treverbian.**

A catalogue of books bound by S. T. Prideaux, between MDCCCXC and MDCCCC, with twenty-six illustrations. London [printed by S. T. Prideaux and K. Adams, 1900].

[2] l. [vi] 20 [1] p. 26 pl. facsimiles of bindings. [3] l. 21.7 cm.

Boards. No. 92 of 170 copies for sale.

105 **Barwick, George Frederick.**

A book bound for Mary Queen of Scots; being a description of the binding of a copy of the Geographia of Ptolemy, printed at Rome, 1490, with notes on other books bearing Queen Mary's insignia. London, The Bibliographical Society, July, 1901. (Illustrated monographs, No. IX.)

[1] l. [v] 27 [1] p. [1] l. front. 3 pl. facsimiles in gold and colors. 28.5 × 23 cm.

Title-page printed in red and black. Half-bound red morocco, with corners.

106 **British Museum — Library.**

A Guide to the Exhibition in the King's Library illustrating the history of printing, music-printing, and bookbinding. [London] printed by order of the Trustees, 1901.

149 p. [1] l. ill. facsimiles. 22 × 14.5 cm.

Half-bound brown morocco, with corners.

107 **Davenport, Cyril.**

Thomas Berthelet, royal printer and bookbinder to Henry VIII, King of England with special reference to his bookbindings; by Cyril Davenport, F. S. A., of the British Museum. . . Chicago, Caxton Club, 1901.

[3] l. 102 [1] p. [3] l. ill. on India paper. 18 pl. facsimiles of title-pages and bindings, some in gold and colors. 31.5 × 24 cm.

Boards, cloth back. Caxton Club device on title-page.

108 **Society of Arts.**

Report of the Committee on leather for bookbinding. London, 1901. (*Journal*, July 5, v. 49, p. 621–38.)

25 cm.

Full roan binding.

109 **Bosquet, Émile.**

La Reliure au Musée Galliera 1902, par Un praticien. Paris, chez l'Auteur [1902].

[1] l. [iv] 16 p. [1] l. 23 cm.

Bound with Musée Galliera, No. 116.

110 **Cockerell, Douglas.**

Bookbinding, and the care of books; a Hand-book for amateurs, bookbinders, and librarians; by Douglas Cockerell; with drawings by Noel Rooke, and other illustrations. New York, Appleton, 1902. (Artistic crafts series of technical hand-books, edited by W. R. Lethaby. No. 1.)

342 p. [1] l. ill. pl. 19.5 cm.

Boards, cloth back.

111 **Collection de la Croix-Laval.**

Album de cent soixante-et-onze reproductions de Reliures d'art exécutées sur des éditions de grande luxe par les meilleurs Maitres contemporains. . . Paris, Durel, 1902.

[3] 4 p. 171 pl. 31 × 20.6 cm.

Unbound, in portfolio.

112 **Grolier Club.**

Mosaic bookbindings: A catalogue of an exhibition. The Grolier Club, New York, January 23 to February 22, 1902. [New York, The Grolier Club, 1902.]

Cover. [1] l. 53 p. cover.

113 **Gruel, Léon.**

Recherches sur les reliures-bouteille, par Léon Gruel. Paris, H. Leclerc, 1902.

[11] p. 2 pl. head- and tail-pieces. 25 cm.

Plate of a bottle-book entitled: "Esprit de Franklin. Le Bonhomme Richard," with a portrait of Franklin on the obverse.

Half-bound maroon roan. Engraved business card of author inserted.

"Extrait du *Bulletin du bibliophile* tiré à cent exemplaires."

114 **Guild of Women-Binders.**

The Bindings of To-morrow; a record of the work of the Guild of Women-Binders and of the Hampstead Bindery; with a critical Introduction by G. Elliot Anstruther. London, The Guild, 1902.

[1] l. xxxii, 50 p. [1] l. 50 pl. facsimiles of bindings, in colors. 26.5 × 20 cm.

Cloth.

115 **Meunier, Charles.**

A brief list of a remarkable collection of artistic fine bindings from the Atelier of Charles Meunier, of Paris. The whole forming a Special Exhibition and Sale to be held at the store of Charles Scribner's Sons, 153–157 Fifth Avenue, New York, Beginning March the tenth 1902. [New York, 1902.]

Cover. [1] l. 28 p. [1] l. cover. 16.3 × 10.5 cm.

With a "Foreword" by Léon Thevénin.

116 **Musée Galliera.**

Exposition de reliures modernes [du 21 Mai au 30 Juin] 1902. [Paris] 1902.

[24] p. 18.5 cm.

Title in gold on imitation morocco paper cover.

Half-bound, black roan.

117 **Solange, Maurice de.**

La reliure d'art au Musée Galliera. (In *La France artistique and industrielle.* 15 Juin, 1902.) A suivre. Paris. 1902.

4 p. 1 ill. 10 facsimiles of bindings, folded. 43 cm.

Bound with Musée Galliera.

118 **Gibson, Strickland.**

Early Oxford bindings. Printed for the Bibliographical Society at the Oxford University Press, January, 1903. (Illustrated monographs No. X.)

[viii] 69 [1] p. 2 ill. 40 pl. facsimiles of Oxford bindings, etc. 28.5 × 23 cm.

Title-page printed in red and black. Half-bound red morocco, with corners.

119 **Grolier Club.**

Exhibition of Silver, Embroidered and Curious Bookbindings. The Grolier Club of the City of New York. April 16 to May 9, 1903. [New York, 1903.]

Cover. [1] l. xi, 86 p. [1] l. cover. 18 × 11.3 cm.

120 **Prideaux, Sarah Treverbian.**

Bookbinders and their craft. By S. T. Prideaux, author of "An historical sketch of bookbinding." New York, Scribner's Sons, 1903.

[2] l. [xi] 298 [2] p. [2] l. ill. 9 pl. 24.7 × 16.2 cm.

Boards; white cloth back, gilt top, uncut edges. No 150 of 500 copies.

120 bis **Hoe, Robert.**

One Hundred and Seventy-Six Historic and Artistic Book-bindings, Dating from the Fifteenth Century to the Present Time, Pictured by Etchings, Artotypes and Lithographs after the Originals Selected from the Library of Robert Hoe. Dodd, Mead and Company, New York, 1895.

2 vols. 176 pl. facsimiles of bindings. 36.5 × 28 cm.

Bound in half morocco, gilt top, uncut edges. One of an edition consisting of two hundred copies on imperial Japanese paper. A presentation copy from Mr. Hoe to Mr. Avery, 1903.

EXAMPLES

OF

BOOKBINDINGS

OF THE

XVITH TO XIXTH CENTURIES

121 **Junius, Hadrianus.**

Hadriani Iunii medici Emblemata, ad D. Arnoldum Cobelium. Eiusdem Ænigmatum libellus, ad D. Arnoldum Rosenbergum. Antverpiæ, Ex officina Christophori Plantini, M.D.LXV. Cum privilegio.

149 [17] p. ill. 16.4 × 10.5 cm.

Text printed within borders; compass device on title-page.

16th century German blind-stamped pigskin. In the center panel of obverse cover a woman in full dress, with hair in a net and a small round hat with wings, stands in an archway, holding a long sword and scales; below is the legend: IUSTICIÆ QVIS QVIS PICTVRAM LVMINE CERNIS DIC DEVS EST IVSTVS IVSTAQVE FACTA PROB. In the corresponding panel on the reverse is a woman with necklace, plumed hat and fur cape, with legend: CASTA TVLIT MAGNAM FORME LVCRETIA LAVDEM FACTA TAMEN MAGIS EST VVLVERE CLA. Each border made up of figures of SPES, CARITA, PACIEN and FIDES. Below the panel figures appear the initials H K with the date 1562 between. On the obverse are also stamped the date 1566 and the initials B W H, which correspond with a signature on the inside of the

cover which reads: Bernhardus Wagnerus Hayningensis, anno 1566. The Emblemata are interleaved, and upon these leaves are written numerous autograph contributions from friends of Wagnerus.

122 **Melancthon, Philip.**

Liber de anima, recognitus ab autore Philip. Melan. Lipsiæ, Johannes Rhamba excudebat anno M.D.LXV.

Unpaged. vignette port. on title-page. 16.3 × 10.3 cm.

16th century German blind-stamped pigskin. In the center panel of obverse cover a fine half-length portrait of the author, with the legend: FORMA · QVIDEM · POTIS · EST · SED · MENS · TVA · NESCIA · PING. Above this panel the initials V. V. E., below the date 1569. On reverse the panel contains a female, full length, in costume of the time, bearing a crucifix and a chalice, with legend: FIDES · EST · SVBSTANTI. In the marginal borders are small medallion portraits. The eyes and lips of Melancthon and of the woman, and part of her dress have been colored. Blind-stamped acorns and leaves in back panels. "Sum Viti ab Elterlein" written on inside of cover; perhaps the autograph of Winshemius Vitus or Ortelius.

123 **Ceremoniale** Episcoporum, jussu Clementis VIII, Pontificis Maximi, nouissimè reformatum. Omnibus Ecclesiis, præcipuè autem Metropolitanis, Cathedralibus, et Collegiatis perutile, ac necessarium. Cum Indice capitum ac privilegio. Venetiis, Ex Typographia Nicolai Misserini, Anno Iubilei M D C. Mense Septembris.

[1] l. [4] 132 f. [1] l. engraved initials. music. t.-p. in engraved border. rubricated throughout. 26.5 × 18.3 cm.

16th century German stamped pigskin over bevelled boards. Within three-line fillets a band of foliated semicircles, enclosing another of oriental design. Next a border filled with full-length female figures: SPES with ruffled collar, bodice and draped skirt,

holds a crucifix and chalice; CARITAS with flowing hair, very loose robe and clasped hands, with anchor at her feet; FIDES with infant in arms and child by her side. In center an oval arabesque stamp, and ornaments in corners of the panel. The date 1586 on each impression of CARITAS shows the binding to be not uncommon. Brass clasps on leather hinges. In a fine state of preservation. Blue-stained edges.

124 **Luther, Martin.**

Von den Jüden vnd jren Lügen. D. M. Luth. Gedrückt zu Wittemberg, Durch Hans Lufft. M.D.XLIII.

[1, 143, 1] l. engraved initials. engraved border to title-page.

—— Vom Schem Hamphoras: Vnd vom Geschlecht Christi. Matthei am j. Capitel. D. Mart. Luth. Wittemberg [Rham] M.D.XLIII.

[64] l. engraved initials. 20.8 × 15.2 cm.

The volume also contains three other pamphlets, published in 1542–43.

Fine old 16th century German calf binding, stamped in the blind with panels and borders of foliations, rosettes, and grotesques of quaint design. The outer panel border is made up of half-length female figures in the costume of the period. PRUDEN and IUSTICIA with broad-brimmed hats; LUCRECIA with hair in net and ruffle-trimmed bodice pierces her bosom with a dagger. A fourth, in a high-necked ruffled collar, holds a flower and bears the date 1541. Part of each clasp still remains. On the fly-leaf is printed "Annummeror Bibliothecæ M. Johannis Renneri Pastoris oppidi Landsbergensis, qvi me sibi comparavit."

125 **Pauli, Johann.**

Schimpff vnd Ernst, Das ist ein Nützliches Buch, Darinn alle Welthändel, Warhafftige Historien, kurtzweilige Exempel, Gleichnisse vnd merckliche Geschichten angezeiget

werden, Jetzundt aber von newem in truck verfertigt, vnd weiter denn vormals gemehret, vnd mit schönen Figuren gezieret, sehr nützlich zu lesen. Durch Frater Johannen Pauli. Getruckt zu Franckfurt am Mayn [Basse] M.D.LXX.

[1] l. 275 [11] f. [1] l. 14 ill. 16.8 × 10 cm.

Initial letters. Rubricated title-page with a cut.

16th century German calf binding stamped in the blind over beveled boards. Center panel in two divisions with ornamental stamp. Borders of half-length figures with emblems above each and legends as follow: St. Peter, DATA EST MI; St. John, ECCE AGNUS; King David, DE FRUCTU; St. Paul with book and sword, APPARUIT BE. Brass clasps.

126 **Walasser, Adam.**

Kunst wol zusterben. Ein gar nutzlichs hochnotwendiges Büchlin ausz hayliger Schrifft vnd alten bewerten Lehrern mit sonderm fleisz gezogen, mit schönen Exempeln vnd Figuren gezieret, vnd durch Adam Walasser in Truck verfertigert. Mit Röm. Kay. May. freyheit. Getruckt zů Dilingen, durch Sebaldum Mayer. M.D.LXX.

[1] l. [8] 303 [8] f. [1] l. 21 ill. full-page. 16.7 × 10.3 cm.

Rubricated title-page with printer's device.

16th century German calf binding; panels stamped in gold; borders and back blind tooled in lines. Gold edges goffered. On obverse a finely cut representation of the Crucifixion, with the legend: OMNIS * QUI * CREDIT * IN * ME * NON * MORETUR * IOHAN * II. On reverse a circle within a lozenge enclosed in a rectangular panel, with bold arabesque ornamentation partly azured. The volume once had clasps.

127 **Willaert, Adrian.**

Adriani Willaert, musici celeberrimi ac chori Divi Marci illustrissimae Reipublicae Venetiarum magistri, musica qua-

tuor vocum (Motecta vulgo appellant) nunc denuo summa diligentia recognita ac in lucem exeuntia, additis etiam ab authore multis motectis que in priore editione desiderabantur. Liber primus–secundus. Venetijs apud Antonium Gardane M.D.XXXXV. Altus.

2 v. engraved initials; printer's device on title-pages.

Also the four following:

——Del primo libro de i motetti a quattro voci, de lo excelentissimo Adriano Vuillaert, maestro de musica de la Capella de San Marcho de l'illustrissima Signoria di Venetia. Nouamente posti in luce. A quattro voci. Adrian Willaert. n. p. n. d.

Initials in facsimile of ms. Printer's monogram on t.-p. and device on last page.

——Motetti di Adrian Vuillaert libro secondo.

[32] p. Printer's monogram on t.-p. Initials as in last.

——Contra tenor modulationum quattuor vocum.

[48] p. engraved initials colored.

——Missae cum quatuor vocibus, nouissime omni diligentia in lucem æditæ. Altus. n. p. n. d.

[42] p. engraved initials.

All bound in one volume. 16.5 × 21.7 cm.

German or Flemish stamped calf binding of the period, over beveled boards. Center panel enclosed; three vertical panels on each side separated by bands. The figures and legends are as follows: Christ walking upon a skeleton, ERO MORS TUA O MORS; Jacob's dream, A MODO VIDEBITIS ANGEL; Abraham offering up Isaac, without legend. The half figures: A woman in a tightly laced bodice, with short puffed sleeves and hair done up in bands,

holding a mirror, PRUDEN; a woman in a flowing garment tied at waist with a large bow, with hair in a net, pointing a dagger at her open bosom, LUCREC; a semi-nude female with a large plumed hat over hair in a net, and wearing a necklace, holding a dart aimed at her heart, VENUS; a female clothed only in flowing hair, holding up scales in one hand and a sword and drapery in the other, IUSTICIA. ALTUS, rosettes and leaves stamped upon the borders of the center panels. A fine example of this style of binding. The volume once had brass clasps. The initials C H, probably of the binder, on each impression of LUCREC.

128 **Gebetbuch.** Prächtiges Pergament-Manuscript datirt von 1500.

135 folios of Gothic text very beautifully written in black, red and blue; headings and many full pages in gold and blue; about 150 ornamental initials daintily executed in colors and gold, many with brilliant and graceful foliations. 21 blank folios at the end. Size 15.5 × 10.7 cm.

Fine 16th century German calf binding over boards with inner edges beveled; a wide Aldine border in gold within a triple blind fillet; oval central panel stamped with azured gold ground, shield, bands and foliations raised. Inner panel filled with rich solid gold ornaments. Border repeated on back panels. Gilt edges. Volume originally had clasps.

129 **Schatzbüchlein** Gottsäliger vnd Catholischer underweisungen, der Christlichen jugent: Insonderhait aber der jenigen, welche sich in der Hochwürdigsten Junckfrawen Mariæ Brüderschafft begeben, anfangs in Latein zusammen getragen, an jetzt aber in vnser Teutsche Sprach an vilen orten Corrigiert, vnd gebessert, zum andern mal auszgangen. [In fine: Getruckt zů Ingolstatt, durch Dauid Sartorium.] M.D.LXXIX.

[24] 489 [12] p. [1] l. 2 woodcuts of Virgin Mary and Child. rubricated title-page. 13.5 × 8 cm.

German binding of the 16th century, showing marked oriental influence. Stamped arabesque central panels with groundwork in azured gold. Angels with trumpets and branches of palm in each corner also in gold. Back tooled in gold with plain and serrated bands; rosettes, acorns and leaves in the panels. Edges gilt and goffered, the ends painted with a bird and flowers, the front with a full length figure in colors of Maria Madalena, with date 1579. Plain silver gilt clasps of modern make take the place of the originals.

130 **Benedictus, Alexandrus.**

Alexandri Benedicti physici anatomice siue historia corporis humani. Aiectum est huic opusculum Georgij Vallæ Placen. eiusdem rei siue argumenti, elegans sane & perutile. Eucharius excudebat, An. M.D.XXVII.

[120] l. 17 × 10.3 cm.

Last leaf blank. Title within an engraved border representing the three Graces. Engraved initials.

Dark brown calf; sides paneled with black bands with gold lines and arabesque ornaments. ALEX. BENEDICTI ANATOMICE in center panel of obverse, and IO. GROLIERII ET AMICORVM at the bottom. In center panel of reverse: PORTIO MEA DOMINE SIT IN TERRA VIVENTIVM. Gold lines and ornament on back. Gilt edges, vellum ends. In leather lined morocco case gilt. From the library of M. le Comte de Sauvage. A very pure and well-preserved example of Grolier binding. No. 35 in Le Roux de Lincy's "Recherches sur Jean Grolier."

131 **Alberti, Leandro degli.**

Libro primo della deca prima delle historie di Bologna, di F. Leandro degli Alberti Bolognese, dell'Ordine de F. Predicatori. M.D.XXXXI–M.D.XLII.

21.3 × 15.2 cm.

Contains only Libr. 1-5, 7-9; title-pages to libr. 1-5 with engraved borders and wood-cut on backs; engraved initials.

Italian binding of the 16th century. Dark red morocco with line fillets blind tooled, and Aldine ornamentation in gold; single rosettes in back panels, bands gold lined; edges gilt over red. From the library of Demetrio Canevari, physician to Pope Urban VII; with his painted "cameo" medallion representing Apollo driving his chariot over the waves of the sea, and his motto ΟΡΘΩΣ ΚΑΙ ΜΗ ΛΟΞΩΣ on each cover. Title: "Historie di Bologna" at top of side panels. Exhibited at Ironmongers' Hall, London, 1861. From the Slade Collection, sold in November, 1868.

132 **Erizzo, Sebastiano.**

Discorso di M. Sebastiano Erizzo, sopra le medaglie antiche, con la particolar dichiaratione di molti riuersi, nuouamente mandato in luce. Con privilegio dell' illustrissimo Senato Veneto, per anni X. In Venetia, nella Bottega Valgrisiana. M.D.LIX.

[1] l. [12] 469 p. [1] l. ill. printer's device on t.-p. 18 × 11 cm.

Italian binding of 16th century. Carved dark brown morocco, *cuir ciselé*, with stippled background. On obverse cover bold foliations enclosing a vase, on the side of which is a Phœnix rising from a pile of books with its head turned toward a sun. On reverse, foliations surround an oval shield in center, on which is engraved the monogram S C of the owner, whose name appears in manuscript at the bottom of the title-page: "Dell' Illmo Sig^{r}. Scipion Caualcabo Gouer. di Cremo 1606." Believed to be a unique example in this country.

133 **Album.**

Blank book of cream tinted paper.

118 l. red edges. 20.1 × 13.5 cm.

Italian binding of the 16th century. Iron plates engraved and etched. On obverse within two narrow ornamental borders fillet-

ted, a wider of a fine foliated scroll pattern on a stippled ground, enclosing a framed central panel with inward projecting ornaments at corners. In the center inside an irregular ornamental frame adorned with scroll foliations, an ornamental panel supported between two spiral columns. On reverse in a center panel with incurving sides, and ornamental corners, a vase of flowers; outside the panel and within two narrow oramented bands the space is filled with an elaborate foliated scroll pattern engraved on a stippled ground. Back with three ornamented panels. Small hinges on rods running the whole length of the book. Engraved clasp.

134 **Regolamento** della Repubblica Veneta per i provveditori delle isole di Cefalonia e Zante. A Venetian ms. of 202 l. on vellum. 1582.

24 × 17 cm.

Venetian painted binding of the 16th century. Sunken panels heavily gilded with scroll ornamentation in colors in relief. Raised framework thickly covered with arabesques outlined in gold and heavily painted in various colors; the ground sprinkled with gold dots. In center panel of obverse the Lion of St. Mark in gold and colors. On the reverse the arms of Joannes Michaelis. Edges gilt and goffered in colors.

135 **La Bibia,** che si chiama il vecchio Testamento, nououamente tradutto in lingua volgare secondo la verità del testo Hebreo, con molte et vtili annotationi e figure e carte per piu ampia dichiaratione di molti luoghi, edificii e su putationi. Quanto al nuouo Testamento è stato riueduto e ricorretto secondo la verità, del testo Greco, e di molte & vtili annotationi illustrato, con vna semplice dichiaratione sopra l'Apocalisse. Stampato Appresso Francesco Durone l'Anno M.D.LXII.

[2, vi] 466 [1] 100 [2] l. ill. vignette figure on title-page. 26.8 × 18 cm.

Italian binding of the 16th century. Calf, stamped in arabesque pattern with azured gold ground, interlacings en relievo in silver and black, open spaces covered with a semis of fleurs-de-lis. Stamped and tooled back; gilt edges; green silk ribbon fasteners. First Protestant Bible printed in Italy. Said to have belonged to Renée de France, Duchesse de Ferrare, daughter of Louis XII and Anne of Brittany. On foot of title-page, in ms., "Gio: Antonio De Pellizzari 1745."

136 **Horæ** Beatissimæ virginis Mariæ, ad vsvm Romanum, Nunc primùm perquàm syncerè castigatæ atque repurgatæ, ac triplici officio illustratæ. Antverpiæ, Ex officina Christophori Plantini, M.D.LXV.

[1 l. 16] 355 [17] p. [1] l. ill. printer's device on t.-p. 19.2 × 12.2 cm.

Rubricated; printed within engraved borders. 100 dropped from page numbering at p. 214.

Venetian binding of the 16th century. Within a two-line gold fillet a heavy border of Aldine ornaments gold-tooled to form circles. Corners of inner panel and the centerpiece of arabesque pattern on a solid gold background, showing marked oriental influence; rest of compartment powdered with gold dots. No bands on back, panels filled with the Aldine ornament of the border. Edges gilt and goffered. A brilliant example. At foot of title-page is written "Le Comte de Menthon."

137 **Ariosto.**

Roland Furieux, compose premierement en ryme Thuscane par messire Loys Arioste, noble Ferraroys, & maintenant traduict en prose Françoyse: partie suyuãt la phrase de l'Auteur, partie aussi le style de ceste notre langue. A Paris, Langelier, 1552.

[2, viii] 339 [3] l. ill. ruled in red. 17.4 × 10.5.

Lyonnese painted binding of the 16th century; full calf, interlacing bands and scrolls in green, white, yellow, and black. Rosettes and gold dots around the compartments on the back. Gilt edges. With leather gilt ex-libris of Quentin Bauchart and St. Genies, and paper ex-libris of Mr. J. Renard.

138 **Euripides.**

Euripidis tragœdiæ septendecim, ex quib. quædam habent commentaria. et sunt hæ. . . [Colophon:] Venetiis apud Aldum mense Februario. M.D.III.

2 vols. ruled in red. 16.8 × 10 cm.

First edition. Titles in Greek and Latin. Beautiful Lyonnese painted binding of the 16th century. Full calf, covered with bands and foliations outlined in gold and interlaced in the Maioli style; bands and foliations painted in blue, green, lavender, and white; different designs on each volume. Back panels with single gold ornament. Gold edges goffered unlike. From the "Libri Collection"; sold in London, July 26, 1862, for £4 17*s*. Autograph letter of Libri laid in. Stamped on title-page "Ex Biblioth. Pub. Colleg. Lugdun." Silk covers, in red morocco cases lined with chamois skin.

139 **Breviarium** Romanum, ex sacra potissimum scriptura, et probatis sanctorum Historiis nuper confectum, ac denuo per eundem Authorem [Matthieu Ori] accuratiùs recognitum, eáq; diligentia hoc in anno à mendis ita purgatum, ut Momi iudicium non pertimescat. . . Cum privilegio ad decennium. Lugduni, apud haeredes Iacobi Iunctae [in fine: apud Theobaldum Paganum] 1556.

[1, xx] 280 [1] l. engraved initials. 29.6 × 21.5 cm.

Rubricated; ruled in red by hand.

16th century Lyonnese binding, ornamented à la Maioli; red morocco inlaid with light brown, outer border and part of the foliations stained or painted; tooled in gold, with graceful scrolls

and azured ornaments; oval center panels stamped with solid gold ground and arabesque ornamentation. Back also inlaid and painted and gold-tooled to match the sides. Edges gilt and goffered. An exquisite example of the Lyons work.

140 **Heures** a lusage de Romme, toutes au long sans rien requirir, nouuellement imprimees a Paris. . . [Colophon:] Parisijs ex officina libraria Jolande bõhomme, vidue spectabilis viri Thielmanni Kerver, in vico scti Jacobi sub Unicorni. M.d.lij.

183 [1] f. wants f. 25, 62, 82, 84, 94, and 144. fine old woodcuts. Black letter, rubricated, and ruled in red.

Followed in same vol. by:

Commẽdationes defunctorum officium singulare et deuotum. M.d.lii.—— Deuotes oraisons de nĩe dame, *etc.*

[16, 8, 15] f. device of printer on t.-p. and at end. 17.5 × 11 cm.

Lyonnese painted binding of the 16th century. Full light-brown calf. Border, a narrow dark-brown band between two fillets of Aldine gold tooling. Centerpiece of interlaced dark-brown and silver-painted bands, à la Maioli, enclosing four azured gold ornaments. Silver-painted ornaments in corners of the panel; the rest filled with scrolls and azured ornaments in gold. Back without bands, gold-tooled with Aldine ornamentation. Edges gilded and goffered. Silk ribbon ties of green and brick red.

141 **Lucretius.**

Titi Lvcretii Cari poetae, ac philosophi vetvstiss. De rerum natura libri sex. Apud Seb. Gryphium, Lugduni, 1546.

[2] l. 277 p. [3] l. ruled in red. printer's device on t.-p. 12.5 × 7 cm.

Calf rebacked with light-brown morocco. Lyonnese painted binding of the 16th century, Grolier pattern. Within a white

rectangular band a yellow lozenge, interlocked with a black rectangle having circular corners, enclosing gold stars, and cantled sides with rosettes. Green center; other ornaments in green, white, and gold. Scroll work tooled in gold; gold edges.

142 **Abravanel, Leon.**

Philosophie d'amour de M. Leon Hebreu, Traduicte d'Italien en Françoys, par le Seigneur du Parc Champenois [Denis Sauvage]. Auec Priuilege du Roy. A' Lyon Chez Guil. Rouille. 1551.

[3] l. 675 [42] p. [4] l. engraved border on t.-p., and initials. ruled in red. 17.8 × 11.3 cm.

Lyonnese binding of the 16th century, unpainted. A central lozenge-shaped panel outlined by two-line irregular curves springs from the middle of sides and ends. In the center an arabesque ornament of interlaced bands outlined in gold with interstices filled with gold dots; azured ornaments at ends and sides of center-piece; corner compartments filled with interlaced bands and gold dots. Rest of center panel tooled with a semis of small gold lozenges. On the back an arabesque pattern on a gold-dotted ground. Gold edges goffered and painted. Inside of cover a circular bookplate, grapes and vine in gold and white, with the motto: "Inter folia fructus."

The volume at one time had ribbon fasteners.

143 **Tremellius, Immanuel.**

In Hoseam prophetam interpretatio et enarratio Immanuelis Tremellii Theologiæ doctoris, vnà cum aliarũ tam veterum quàm recẽtiũ interpretationum examine & iudicio, vnde earum errores nõ modò facilè possuit animaduerti, sed fontes ipsi ex quibus fluxerint certò comperiri & penitus inspici à quouis queant. . . Excudebat Nicolaus Barbirius et Thomas Courteau, M.D.LXIII.

[3] l. 406 [10] p. [3] l. vignette on title-page. 16.5 × 11 cm.

Ruled in red. Italian binding of the 16th century. Full calf. A wide gold-tooled azured border between two-line stained fillets, with square corners enclosing ornaments. Centerpiece of obverse an elaborate oval scroll frame, à la Maioli, enclosing on a gold-dotted ground the arms, in gold and colors, of Frederick III, Count Palatine, for whom the book was bound. Panel around center filled with a semis of triple gold dots; arabesque azured gold ornaments in the corners. In center of the reverse is the Count's motto: "HERR. NACH. DEINEM. WILLEN." No bands on back; panels between bits of the border filled with a semis of triple gold dots. Gold edges. The volume at one time had ribbon ties. Presentation note from Mr. Russell Sturgis enclosed.

144 **Assarino, Luca.**

Vita, e miracoli di S. Antonio di Padova, Descritta da Luca Assarino e Dedicata All' Illustrissima Signore Lucretia Belmonti Tingoli. In Genova, Per Pier Giouanni Calenzani, 1646. Con licenza de' Superiori.

[2] l. [xi] 498 [2] p. [4] l. 14.5 × 10 cm.

Italian panel binding of the 17th century. Red morocco; gold tooling. A vertical panel with sunken corners encloses a lozenge-shaped panel with a sunken center. The sunken portions have black-painted borders within plain gold lines. In the center a quatrefoil ornament of olive branches enclosing flowers and dots. The corner panels covered with a semis of tiny crosses *patées*. Roll-produced borders on the raised framework. Back panels have filleted borders with corner and center ornaments. Inner edges of sides beveled and tooled. Edges gilt. Marbled paper linings. Partly erased from title-page: "Ex Libris mei Francisci Antonii Fabrani, Sacerdotis. . . Julij 1802."

145 **Berterius.**

Philippi Berterii, in regis consistorio consiliarii, et in senatu Tolosano præsidis, Pithanôn Diatribæ duæ. Quibus

civilis imperii Romani Notitia et Ecclesiæ Politia Illustrantur. Tolosæ, Ex typis Viduæ I. Colomerij, & R. Colomerij: Regis, atque Vniuersitatis Tolosanæ Typograph. M.DC.VIII. Cum privilegio regis.

[3] l. [20] 260 [31] p. [3] l. 24.3 × 16.8 cm.

Rubricated title-page; engraved initials; text enclosed in hand-ruled red lines. Dedicated to Marguerite de Valois, wife of Henri IV, and bound for her in full red morocco, richly gold-tooled by Clovis Ève, early in the 17th century. The compartments formed by the interlaced straight and curved fillets enclose fleurs-de-lis, marguerites and other ornaments, while the spaces between are filled with graceful scrolls, laurel branches and rosettes, interspersed with dots. Back lettered, edges gilt. Ornamentation characteristic of all books bound for Marguerite.

146 **Fouilloux, Jacques de.**

La Venerie de Iaques du Fouilloux seigneur dudit lieu, gentilhomme du pays de Gastine en Poictou, par luy jadis dediee au tres-chrestien roy Charles nevfiesme, et de nouveau reueuë, et augmentee, outre les precedentes impressions. A Paris, Angelier, M.DCI.

[3] 124 [4] l. woodcut ill. rubricated t.-p. with a vignette. 22.7 × 17.2 cm.

French 17th century binding. Full dark red morocco, richly gold tooled. The sides and back entirely covered with geometrical interlacings, filled in with graceful scrolls, small floral figures and laurel branches by Clovis Ève. Cherubs' heads and azured ornaments in the compartments. In center of obverse a coat of arms, on the reverse the motto "Bellum cum vitiis." A splendid example of the Ève binding.

147 **Franchieres, Jean de.**

La Fauconnerie de Jean de Franchieres, grand prieur d'Aquitaine, avec tous les autres autheurs qui se sont peu

trouuer traictans de ce subiect. . . A Paris, Angelier M.D.C.II.

[4] 127 [5, 3] l. woodcut ill. rubricated t.-p. with a vignette. Bound with Jacques de Fouilloux, La Venerie. M.DCI.

148 **Officivm** Beatæ Mariæ Virginis. Pro Qvatvor Anni Temporibus. Cum multis Officiis, Litaniis & Precibus, tam ante quam post Confessionem & Communionem recitandis. Et cum Orationibus pro singulis Hebdomadæ diebus. Parisiis, Apvd Michaëlem Dauplet viâ D. Ioannis Lateranensis, M.DC.LXXIII.

[1] l. 280 p. [1] l. 8 × 4.5 cm.

French binding of the 17th century. Fine silver filigree over boards covered with rose colored silk. Oval centers and heart-shaped corners of surface-enamels in colors, representing Elizabeth and Mary, Saint Veronica and other female saints. Ten amethysts set on each side around the centers. With clasps and gold edges. Marbled end-papers.

149 **Bellarmin, Robert,** *Cardinal.*

Traité de l'eternelle felicité des saints, divisé en cinq livres: Et traduit du Latin du grand Cardinal Belarmin. A Paris, P. Rocolet, M.DC.LVI.

[28] 466 p. woodcut on t.-p. 17.4 × 10.7 cm.

Engraved headpieces enclose the arms of Louis XIV and tail-pieces the initials P. R.

French binding of the 17th century. Full red morocco exquisitely gold tooled by Le Gascon. Inside of a dentelle border a double fillet of two pairs of lines separated by small joined circles, lozenges and squares, with a single dot in their centers, encloses the main framework. This is cantled with quarter circles at the corners, and small semi-circular spaces at middle of sides, and encloses two large quatrefoil panels, which with the side spaces are

nearly filled with ornaments tooled in dotted lines. The framework is absolutely covered with graceful scrolls beautifully gold-tooled in solid lines with ornaments and dots. In the corners are flowers. Back panels gold tooled to match. Edges gilt. Linings of figured silk. The book has a beautiful openwork scroll and foliated silver clasp, partly gilt and enameled.

150 **Le Nouueau Testament,** C'est à dire, La Nouuelle Alliance de nostre Seigneur Iesus Christ. Se vend à Charenton, Par P. Des-Hayes, & A. Cellier, M.DC.LVI.

Also:

Les Pseaumes de David, Mis en rime Françoise, par Clement Marot, et Theodore De Beze. Se vendent à Charenton. M.DC.LVI.

Unpaged. wood-cuts on title-pages, and an engraved t.-p. to the N. T. 14.5 × 7.7 cm.

French binding of the 17th century. Full red morocco, covered with Le Gascon gold-tooled scrolls: on covers within floriated borders with birds, on back between narrow fillets of circles and lozenges joined. Gold edges, partly goffered. Narrow silver clasps in the form of dolphins, lettered on the inside M.D. A silver imitation wire-wound link chain fastened to both covers by similar dolphins, for use in carrying upon the arm.

151 **Le Nouveau Testament** de Nostre Seigneur Jesus Christ, Traduit en François Selon l'édition Vulgate, avec les differences du Grec. Nouvelle edition, revuë & corrigée. A Mons, chez Gaspard Migeot. MDCLXXII.

[2] l. 364 [8] 280 [8] p. [2] l. vignette on t.-p. 15.9 × 10.4 cm.

French binding of the 17th century. Covers of cedar wood from Mount Lebanon, elaborately carved and pierced, in silver-gilt frame, with clasps. On the obverse a monstrance in open work, with the monogram I H S, is surrounded with an elaborate

carving of vines and passion-flowers; on the reverse a chalice supports an *Agnus Dei*, surrounded with vines, grapes, and passion-flowers; a dove, crown of thorns, and a heart in the upper middle portion. Monograms M D, I H S, and others, in open work, cut in the back panels. Lining of rose-colored satin. Gilt edges. On the chamois-skin cover for this volume is an old red morocco label, lettered "Depot de famille. Nouveau Testament relier pour Madame La D^se^ de Longueville."

152 **Conciones** et orationes ex historicis Latinis excerptæ. Argumenta singulis præfixa sunt, quę causam cujusque & summam ex rei gestæ occasione explicant. Opus recognitum recensitumque in usum Scholarum Hollandiæ et Westfrisiæ Ex decreto Illustriss. D. D. Ordinum ejusdem Provinciæ. Anstelodami, Apud Ioannem Ianssonium, Anno M.DC.XXXXI.

[2] l. 549 [21] p. [2] l. 13.3 × 7.6 cm.

French binding of the 17th century. Light-brown morocco, full gold tooled. Border a four-line fillet, outer lines broken into dashes and dots; corners filled with gold ornaments; central oval panel enclosed in two olive branches, with a crown at the top and an L at the bottom. Above the crown an escutcheon charged with three fleurs-de-lis, at the bottom another charged with three annulets. Lettered in center panel "EX DONO D. CLAVDII TAPIN 1655." Edges gilt; marbled paper linings.

From the collection of Henry S. Richardson, and exhibited at Ironmonger's Hall, London, in 1861. Presented to Mr. Avery by Rush C. Hawkins. In the letter of gift, laid in the volume, he writes: "The opus was bound, no doubt, at the instance of D. Claudin, and by him presented to Louis XIV of France. Item No. 1630 in the sale of the Marquis de Morante was a copy of Suetonius, bound and tooled like this and inscribed 'Ex Dono D. Claudii Tisserand 1652.' In that year this giver of artistic gifts was a weaver, probably, of carpets, and in 1655, the date of the Cicero binding, we are led to believe he was a dealer in them."

153 **Loyac, Jean de.**

L'Eupheme des François, et Leur Homonée, En l'obseruation de l'Edict du premier d'Octobre mil six cens quatorze, faict par le Tres-Chrestien Roy de France, & de Nauarre Louys XIII du nom; Oeuure auquel est traicté du debuoir des trois ordres des subjects de sa Majesté representans les Estats generaux de son Royaume: pour y maintenir, et perpetuer la concorde, auec la reputation de la gloire du nom François. Dedié à sadicte Majesté Tres-Chrestienne Par Jean de Loyac Conseiller du Roy au Parlement de Bourdeaus. A Bourdeaus, Par S. Millanges Imprimeur ordinaire du Roy. 1615.

[5] l. [24] 407 [24] p. [6] l. engraved title-page in border; initials and head-pieces. ruled in red. 25.2 × 18.3 cm.

French embroidered binding of the 17th century. Bound in puce velvet embroidered in colored silks and gold and silver thread. Border a two-line fillet of gold. In the center the arms of Marie de Medicis, in gold, silver and colors, ensigned with the imperial crown, and encircled with the *cordon de veuvage* in silver. In upper right and lower left corners an M ensigned with a crown, in the other corners a large fleur-de-lis, all in gold. Both covers alike. Seven fleurs-de-lis in gold on the back. Edges in gold and colors goffered. Linings of green silk. A document on parchment, signed, and a letter "A mon Cousin Le Cardinal D'Ost" laid in—both signed by Marie de Medicis.

154 **The New** Testament of our Lord and Saviovr Jesus Christ. Newly translated out of the Original Greeke: and with the former Translations diligently compared and reuised, by his Maiesties speciall commandement. Imprinted at London by Robert Barker, Printer to the Kings most excellent Maiestie: and by the Assignes of John Bill, 1633. Cum Priuilegio.

Unpaged; t.p. with an engraved border; ruled in red. 10.5 × 5.2 cm.

Bound *dos-à-dos* with

The Whole Booke of Psalmes; Collected into English Meeter by T. Sternhold, I. Hopkins, W. Whittingham, and others; conferred with the Hebrew, with apt notes to sing them withall. Newly set foorth, and allowed to be sung in all Churches of all the people together, before and after Morning and Euening prayers and also before and after Sermons. Moreouer, in priuate houses, for their godly solace and comfort: laying apart all vngodly songs and ballads, which may tend only to the nourishing of vice, and corrupting of youth. London, Imprinted for the Company of Stationers, 1634. Cum priuilegio Regis Regali.

Unpaged; cut on title-page; ruled in red. English embroidered binding of the 17th century. Bound in white satin over canvas embroidered with silver thread and guimp, purl, spangles and colored silks. A rectangular border of silver with deep scrolled cantlings at the corners encloses the panel, in which is an open flower done in shading stitch in colored silks, white center shading through pink and red to brown tips, with green sepals at the angles of the petals; a row of spangles around inner border of the panel. From the cantlings spring stems of silver guimp bearing roses of colored purl in the corners. Other ornaments of silver guimp and cord at top and bottom. On each back four open flowers in colored silks. Edges gilt. Said to be the work of the Nuns of Little Gidding, to whom bindings of this character and period are generally attributed.

155 **The Whole** Booke of Psalmes: collected Into English Meter by Tho. Sternhold, Jo. Hopkins, W. Whittingham, and others, conferred with the Hebrew. Newly set forth, and allowed to bee sung in all Churches, of all the people

together, before and after Morning and Evening Prayer, and also before and after Sermons. Moreover, in private houses, for their godly solace and comfort; laying apart all ungodly songs and ballads, which may tend onely to the nourishing of vice, and corrupting of youth. London. Imprinted by I. L. for the Company of Stationers. 1643. Cum privilegio Regis Regali.

[2] l. 282 [5] p. [2] l. 11.5 × 5.5 cm.

English embroidered binding of the 17th century. Bound in white satin over canvas, embroidered with gold and silver cord, thread, and guimp, and colored silks and spangles. On both covers, from a stout stem of gold cord spring branches bearing leaves and flowers, with a large open flower at the top, worked in shading stitch with colored silks. Bands of silver cord on the back, with single flowers in each panel. Edges bound with silver guimp. Linings of rose silk. Edges gilt. Also the work of the Nuns of Little Gidding.

156 **Hayward, Sir John.**

The Sanctuarie of a troubled Soule. By Sr Ioh Hayward Knight Doc. of Lawe. London, Purslow, 1632–36.

2 v. in 1. title-page to vol. 1 with port., engraved by Cecil. 14.5 × 8 cm.

English inlaid binding of the 17th century. Dark brown morocco inlaid with light brown and red morocco, and richly tooled in gold. Corners inlaid with hearts in red, neatly tooled with roses on stems; in center of borders circles in light brown with rosette; rest of border tooled with scrolls, acorns and open roses; center panel a lozenge in red tooled with scrolls, acorns and rosette; surrounding panel filled with roses on stems and acorns; corners of rectangle inlaid in light brown with scrolls and other ornaments. Back inlaid with lozenge, half-lozenges and circles, and gold-tooled to match sides. Edges gilt, painted and goffered.

From the library and with Ex libris of J. H. Hutchinson. Sold for £31 10*s*. at the Beckford Sale. In a maroon morocco case, chamois lined.

157 **The Ladies** Calling in two parts. By the Author of the Whole Duty of Man, &c. The Fourth Impression. . . At the Theater in Oxford, M.DC.LXXVI.

[1] l. [24] 270 [1] p. [1] l. front. 18.7 × 11.5.

English binding of the late 17th or early 18th century. Full black morocco; fine gold tooling. The sides have a rectangular panel outlined with a plain two-line fillet, enclosing a lozenge formed by short flat dotted curves springing from points. The center ornament is made up of graceful foliated scrolls enclosing flowers, the outer ones terminating in falcons' heads. The inner corners of the rectangle are filled with similar tooling; small circles are interspersed throughout. Similar scrolls form the body of the dentelle border around the panel. From its corners project fine lozenge-shaped foliations. Inside the outer roll-produced border is a line of flat dotted curves, from the ends of which spring pointers, also dotted. The back panels have scroll borders enclosing small circles, and an ornament. Edges gilt. Linings of dark figured silk. The gold tooling is largely in the Le Gascon style. This binding is characteristic of the English-bound books of this period.

158 **Ovid.**

Ovid's Elegies; or, A translation of his Choicest Epistles To his Lady and Friends. Together with three other Epistles. Done by the same Hand. . . London, Printed by Hen. Hills Jun. for John Fish, MDCLXXXIII.

[1] l. [16] 119 p. [1] l. 18.3 × 11.5 cm.

English binding of late 17th century. Red morocco, adorned with gold tooling and paint; large centerpiece made up of juxtaposed lobes forming irregular compartments filled in with imitation pointillé work tooled à la Gascon, with gold dots and stars.

Foliations in corners enclosing quatrefoils. The centers of four figures painted in dark green. Roll-produced border. Back full gold tooled. Edges gilt. Marbled paper linings. Old red morocco gold-bordered bookplate of "Doralisa Wenman 1687."

159 **Biblia**; dat is, De gantsche H. Schrifture Vervattende alle de Canonyck Boecken des Oude en Nieuwe Testaments. Door last van de Ed: Hoogh Mog. Heē Staten Generael van de Vereenigde Nederl. en volgens t besluyt van de Sinod Nationael gehouden tot Dordrecht in t Iaer 1618 en 1619. Ugt de Oorsprouckelijcke tale in onse Nederlandtsche tale getroulijck over geset. Door gemeene ordre der Kerke v̄. tot Gorinchem, By Helmich en Iohannis vã Cappel, Anno 1671, met previlegi.

2 vols. engd. t.-p. 12.2 × 6.3 cm.

In the New Testament vol. is also contained:

De CL. Psalmen Des Propheten Davids, Met eenige andere Lofsangen, Uyt de Francoyschen in Nederlandtschen dichte overgeset door Petrum Dathenum. . . 1671.

Dutch binding of the 17th century. Crimson morocco extra, inlaid and painted, with gold tooling. An indented three-line fillet encloses a maroon-painted band forming a vertical panel on each cover, topped with another of the same width with triple-arched top and bottom; the corners and small oval center inlaid with light green morocco; a maroon-painted ornament on each side of the oval; boldly gold-tooled with flowers, acorns, stars, and other ornaments. Back panels foliated in corners, with a circular leafy swirl in centers. Edges gilt and goffered. Linings of marbled paper. In a strong leather case.

160 **Frey, Joannes Baptista.**

Historiæ ab Orbe Condito sacræ profanæque Viridarium, succincta Narratione Multorum Voluptati consitum, Flori-

bus respersum, et Clave Geographica patefactum. Satori Sæculorum dedicatum, à Joanne Baptista Frey. . . Cum gratia & Privilegio Sac. Cæs. Majest. Veldkerchii Rhæt. Typis Joannis Hübschlin, M.DC.LXXVII.

[1] l. [64] 555 [31] p. [2] l. engd. t.-p. pl. maps folded. 13.2 × 7 cm.

Dutch binding of 17th century; light green morocco, with gold tooling. A three-line filletted border, with a large flower in each corner; centerpiece, an oval escutcheon with arms surrounded by rayed-pointed ornaments; arms quarterly: first and fourth, the letter R; second and third, a leafy branch. Back without bands divided into three panels, gold-tooled, with oval borders enclosing a central ornament surrounded with eight stars. Front edges of covers lapped over. Edges gilt. Marbled paper linings.

161 **Koran.**

An Arabic ms. beautifully written in black and red, 14 lines to the page; text, within gold and blue fillets, measures 7.5 × 4.5 cm. On each page a handsome foliated border wholly in gold. Anwān (double title-page), with floriations in red and yellow on blue and gold grounds, somewhat rubbed. Written on 309 folios of extremely thin paper.

[3] l. [617] p. [4] l. 11.1 × 7 cm.

Persian binding of the 17th century. In leather, sides painted with leaves and flowers of various colors over gold, within a single-line border. Back decorated with maroon ornaments on a gold ground. Doublures painted in gold, red and black on a light brown ground, with border, corners and center-piece ornamented in red, white and gold floriations on a black ground.

162 **Book of prayers.**

An Arabic ms. written in black between gold ruled lines, with interlineations in red. Green and gold lines with blue

fillets border each page inside an outer two-line border in black. Anwāns (two double title-pages) beautifully illuminated with a Persian design in bands of blue and red, with black and white borders; floriations in gold, orange and pink. Two other pages have colored illustrations, very crude in design and coloring, evidently by a much later hand, apparently a plan of the Great Mosque and Kaaba at Mecca; while a third has a floriated border daintily executed in gold tipped with colors.

[2] l. [180] p. [2] l. 15.7 × 9.8 cm.

Persian binding of the 18th century. In leather covered with a green varnish or glaze, on which is painted in gold and colors a border of flowers and leaves within fillets of gold, white and red, enclosing a panel with gold leaves as inner border and flowers in corners, and floriated center-piece.

163 **Koran case.**

12 × 8.7 cm.

Hammered silver, gilt and chased. Front, cover and ends set with pieces of coral, with a large green cut stone in the raised center, within a six-pointed star in cable-work. Panel studded with round bits of coral. Outer border of flower-shaped pieces of coral, with larger corner pieces, the settings connected by filigree work forming the stems. Small raised bosses interspersed among the corals. The outer border of fine cable-work within two-line corded fillets. Cover and ends set with bits of coral between rows of small bosses. On back a beautiful cable border woven of three distinct wires and set in, between beaded fillets. Corners and center panel of hammered work; a six-pointed star filled in and surrounded by oriental foliations. Hinges and fastenings of cover of wound wire. Two pins held by triple link-chains with coral set ornaments are used to fasten the lid. Ornamented loops at ends for strap. A very choice example of oriental work, probably Persian.

164 **Koran case.**

15.1 × 11.2 cm.

Silver and silver-gilt, repoussé, pierced and chased. Center panel of front in open-work, with a circular center in relief, over a silver background; scroll-work and foliations of oriental design, probably Persian; front, ends, bottom and cover of fine workmanship; back ungilt, of much cruder design and work, hand stamped; in center a six-pointed star connected by ornaments and rope-like bands to the inner corners of the panel. A Russia leather strap with brass ornaments hooked to fastenings on the ends, by which to carry it.

165 **Biblia:** Dat is, De gantsche heylighe Schrift, grondelick ende trouvvelick verduytschet. Met verclaringhe duysterer woorden, redenen ende spreucken, ende verscheyden lectien, die in ander loflicke Obersettinghen ghevonden, ende hier aende cant toe-ghesettet zijn. Met noch rijcke aenwijsinghen, der ghelijck ofte onghelijcstemmenden plaetsen, op het alder ghewiste, met Scheyt-leiteren ende Versen ghetale (daer een yeghelick Capittelnae Hebreyscher wijse, mede onderdeylt is) verteeckent. Tot Leyden, By Jan Paedts Jacobszoon, ende Jan Bouwenszoon. Anno M.D.XCIX.

[5] l. [25] 531 [69] f. [4] l. **B. L.** vignette on title-page. music. 17.5 × 11 cm.

Dutch binding of the 17th century. Plum colored satin beautifully embroidered with colored silks, gold and silver thread and cords. Edges bound with silver cloth. The panels, enclosed by single silver cords, are filled with leaves, flowers and birds, worked in colored silks in shading stitch, the stems of gold cord. In the center of obverse is an oval medallion framed in gold cord, on which is represented Jacob and Rebecca at the Well; on the reverse The Madonna and Child, with other figures; all executed in the finest manner possible to needle-work. Birds and flowers alternate in the back panels. Edges gilt and goffered.

166 **'t Nieuw Groot Hoorns** Liedt-boeckje, Bestaande in veel Stichtige en Vermakelyke Bruylofts Liedekens, In desen laetsten Druck t' samen gevoegt met het Alckmaerder en Enckhuyser Liedt-boeckje. Tot Hoorn. Gedrukt by Elbert Beukelman [1690].

[1] l. 310 [10] p. vignette on t.-p. 7.5 × 4.6 cm.

Dutch binding of the 18th century. Tortoise-shell, with chased silver hinges and clasps.

167 **Die Psalmen Davids,** Nach Frantzösischer Melodey in Teutsche Reymen gebracht Durch D. Ambrosium Lobwasser. Auch andere Psalmen und Geistliche Lieder, wie solche in den Evangelischen Kirchen gebrauchet werden. Samt dem Chur-Pfaltz. Catechismo und Kirchengebeten. Amsterdam, Bey Heinrich Wetstein, 1698.

[1] l. 298 [2] 42 p. [1] l. rubricated t.-p. with cut. music. 13.8 × 7.2 cm.

Dutch binding of the 18th century. Tortoise-shell, with plain silver hinges and clasps, and a wire-wound long-link chain, attached at the top by which to carry it. Marbled end-papers; gilt edges.

168 **The Truest** and Largest Account of the Late Earthquake in Jamaica, June the 7th, 1692. Written by a Reverend Divine there to his Friend in London. With some Improvement thereof by another Hand [H. L.]. . . London, Tho. Parkhurst, 1693.

[2] l. [vii] 26 [2] p. [2] l. 21.1 × 12.8 cm.

Crushed levant back. Sides of tortoise-shell engraved and filled in with white. Double ornamental border on both covers. On obverse a representation of the arms of the Island, with the motto: "Indus uterque serviet uni." At the top the words

"Port Royal in Iamaica, 1693"; below, two pine-apples growing. On reverse fruit trees, cacti, pine-apples and yucca. Engraved silver corner-pieces. Curiously ornamented paper linings; red edges. Ms. copy of a letter by an eye-witness of the earthquake inserted.

169 **Grew, Nehemiah.**

The Meanes Of a most Ample Encrease of The Wealth and Strength of England In a few years. Humbly Represented to Her Majestie In the 5th year of Her Reign.

[1] l. [14] 207 p. [3] l. 18.3 × 11.5 cm.

An unpublished autograph manuscript probably presented to Queen Anne. A beautiful example of English inlaid binding of the 18th century, by Elliott and Chapman. Dark blue morocco extra, inlaid with citron and red morocco. The framework is a beautiful panel of the cottage pattern surrounded by graceful scrolls, from which spring the stems of large flowers finely inlaid in citron and red. In the center is inlaid a small square in citron with cantled sides, from which spring the stems of other inlaid flowers. This square is itself inlaid with a cross in red. The inner angles of the framework are filled with gold-tooled scrolls. Acorns, small circles and stars are also introduced. With the exception of the two-line fillet which outlines the inside of the framework, the gold tooling is wholly in the Le Gascon dotted line. The back panels are also inlaid and tooled with gold ornaments. Some of the flowers on the sides are painted in violet. Edges gilt and goffered. Linings of foliated gilt paper. Bookplate of "Richard Palmer Esqr" The book formerly had clasps.

170 **A form** of prayer and thanksgiving to Almighty God; to be used in all Churches and Chapels throughout England, the Dominion of Wales, and Town of Berwick upon Tweed, on Thursday the Fifth Day of May next, being the Day

appointed by Proclamation for a General Thanksgiving to Almighty God, for the putting an End to the late bloody and expensive War, by the Conclusion of a just and honourable Peace. By His Majesty's Special Command. London, Baskett, 1763.

[3] l. 14 p. [3] l. large paper copy. 24.4 × 18.5 cm.

English binding of the 18th century. Full red morocco richly tooled in gold. Outer and inner borders combination tooled; center panel a rectangle with inner border gold-tooled in scroll foliations, introducing shells, cones and flowers; corners joined to inner corners of outer panels. Center-piece and middle of end and side panels tooled à la Gascon. Gilt back and edges. Marbled end-papers.

171 **Pindar.**

. . . Pindari Olympia, Nemea, Pythia, Isthmia. Una cum Latina omnium Versione Carmine Lyrico per Nicolaum Sudorium. Quid præterea Huic accessit Editioni, Præfatio indicabit. Oxonii, E Theatro Sheldoniano, MDCXCVII.

[1] l. v. p. [1] l. front. copperplate on t.-p. large paper, ruled in red. 37.5 × 23.2 cm.

Text in Greek and Latin. Followed by Series chronologica. MDCC.

Scotch binding of early 18th century. Red morocco extra. Sides perfectly plain, three-line fillet on edge with small rosette at corners. Smooth red morocco doublures nearly covered with elaborate gold tooling, made up of borders within borders. A narrow ornamented border of semicircles encloses thistles springing from lobes; this is separated by a fillet of small dotted circles from a wider band of flowers and foliations also springing from lobes, and in the middle a line of dotted curves with

points separated by stars. Beaded lines on back. Edges gilt and goffered, the centers marbled in blue. Marbled ends.

172 **Louis XV.**

Représentation des fêtes données par la Ville de Strasbourg, pour la Convalescence du Roi; à l'arrivée et pendant le séjour de Sa Majesté en cette Ville. [Oct., 1744.] Inventé, dessiné et dirigé par J. M. Weis, Graveur de la Ville de Strasbourg. Imprimé par Laurent Aubert à Paris. [1744.]

[2] l. engd. t.-p. portrait. 11 double pl. 20 p. of engd. text in borders. [2] l. 63.8 × 47.5 cm.

French binding of the 18th century. Full red morocco, by Padeloup, with his ticket at bottom of title-page. Very bold foliated border into which is introduced the crowned cypher of the King. In the corners the escutcheons of Orleans and Bourbon ensigned with a crown. In the center the royal arms of Louis XV. Inside borders gold-tooled with foliations and flowers. Linings of green satin. With the armorial bookplate of "John Towneley Esqr."

173 **Caveirac, Jean Novi de,** *abbé.*

Nouvel appel à la raison, des ecrits et libelles publiés par la passion contre les Jesuites de France. . . A Bruxelles, chez Vandenberghen, M.DCC.LXII. [Anon.]

[1] l. viii, 273 p. [1] l. 16.9 × 9.8 cm.

French binding of the 18th century. Full red morocco. An elaborate pattern painted on sides and back in imitation of mosaic in black, dark blue, green and red, outlined in gold; all except center panel covered with gold dots. Name PADELOUP introduced by single letters in the ornamentation on obverse cover. Gold goffered edges; end-papers checkered in gold bronze. An imitation by the younger Padeloup of one of the sumptuous Italian bindings of the 16th century.

174 **Chapelain, Jean.**

La Pucelle, ou la France delivrée. Poëme Heroïque. Par M. Chapelain. Derniere Edition. Suivant la Copie imprimée à Paris, MDC.LVI.

[2] l. [48] 362 [30] p. [2] l. engd. title. 12 pl. 13.6 × 7.5 cm.

Printed by Jean Jansson at Amsterdam. Frontispiece and plates copied from the original Paris edition.

English binding of the 18th century. Full olive green morocco by Roger Payne. Beautiful gold-tooled wreath border with fleurs-de-lis. Four center corners studded with gold dots à la Maioli. Graceful inside borders of flowers, with stems springing from the crowns and points of flat arches centered with tiny circles. Fleurs-de-lis in corners surrounded with gold-dot studding. Back panels gold tooled with leaves, flowers and small circles, and studded with dots. Gilt edges. This binding is reproduced in Wm. Matthews' "Modern Bookbinding," 1889. From the library of Brayton Ives.

175 **Note book,** with leaves made from the skin of an ass.

Interleaved. 9.5 × 11.8 cm.

Bound in embroidered canvas, in the time of Charles I; done in fine tent or tapestry stitch; the groundwork wholly in silver thread. On the obverse a female figure of Justice, with sword and scales, standing between flowers and fruit trees; a butterfly and caterpillar also introduced. On reverse a man in a long yellow robe and purple cloak stands holding a falcon; flowers, leaves and fruit on both sides; butterfly on the right; the grass is worked with a more open stitch; back done in leaves with silver groundwork. Edge of covers bound with silver guimp. Gilt edges.

176 **Calendar** for 1776, with names of Saints for each day in French, and memoranda pages for daily "Perte" and "Gain" in "Liv. S. D."

[20] l. 2 folded. 8.2 × 5 cm.

Covers of white silk stitched in diamond pattern and embroidered with gold thread. Flowers painted. Doublures of white watered silk. Edges gilt over red.

177 **Almanac** Généalogique pour l'Année 1783, avec l'approbation de L'Academie Royale des Sciences et belles Lettres. A Berlin [par Jean Michel Kunst, 1783].

Unp. front. engraved title-page. 12 pl. 10.5 × 6.3 cm.

Bound in white silk embroidered with gold and colored threads, with tinsel and spangles. On the obverse a stand of military insignia surmounted with the cipher of Louis XVI ensigned with a crown between two standards, one azure charged with a lion rampant crowned or, the other or charged with three chevronels. On reverse a soldier in coat of mail argent, two flags, cannon and drum. Gilt edges. In red morocco case with ornaments tooled in gold.

178 **Calendrier** pour l'année de 1792. [Paris, 1792.]

[24] p. ill. 2.5 × 5.2 cm.

French binding of the 18th century. Mother of pearl sides, carved, gilded and painted; silver-gilt hinged back; gold edges.

179 **Le Perroquet** d'Amour, Almanach pour la présente année. Avec Musique. A Paris, Chez les Libraires Associés. Avec Permission.

Unp. 9.6 × 5.5 cm.

Bound in white satin. In center of each side an oval picture painted in water colors on paper, enclosed within a border of gilt spangles; the margins, corners and back embroidered with gold thread, gilt spangles and bands. Chains of roses and other flowers painted in the panels; gilt edges. In a contemporary red morocco case, gold tooled.

180 **D * * *, M.,** *Béarnais.*

L'Éducation de Henry IV. par M. D * * *, Béarnais. Ornè de Six Figures. Dessinées par Marillier et Gravées par Duflos le Jeune. 1e–2e Partie. Paris, Duflos le Jeune, M.DCC.LXXXX. Avec Priv. du Roi.

2 v. in 1. t.-p. engraved. 12 pl. 19.7 × 12.8 cm.

French binding of the 18th century. White morocco overlaid with a border and frame-work of dark crimson, olive and red morocco, of baroque design; a central oval cartouche of crimson morocco bearing the arms of Louis XVIII (?): *L'écu* of three pendants within palm branches, charged with a Maltese cross ensigned with a crown and bearing the arms of France within an engrailed border. The inner and outer compartments ornamented with colored tinsel under mica. The framework covered with small gold tools. The white ground powdered with gold dots, with a few bosses in green, and ornaments in red and green. Back panels overlaid with maroon, crimson and olive, with tinsel centers, and tooled with small gold ornaments. Linings of blue silk; gold edges. With "Ex Libris P. Desq" in crimson morocco and gold.

181 **Catalogue** de pièces choisies du répertoire de la Comédie française; Mis par ordre Alphabétique, avec les Personnages de chaque Pièce, & le nombre des Lignes ou Vers de chaque Rôle, &c. A Paris, Simon, M.DCC.LXXV.

v. p. vignette on t.-p. head- and tail-pieces.

Autograph signatures of Louis XVI with a small portrait inserted; manuscript notes in the volume also by him.

Full red morocco by Derome, richly gold-tooled. Heavy dentelled border with corners. In the center the arms of the Comtesse d'Artois ensigned with a crown. Fleurs-de-lis in the back panels. Inside borders gold-tooled. Gilt edges; blue watered silk linings. With red morocco and gold "Ex libris of Jules Janin." Autograph note by Jules Janin on first leaf, in

which he says: "Les petites notes inscrites sur le volume sont de la main du Roi Louis XVI."

Lot No. 509 in the Janin catalogue. No. 72 in list of the Comtesse d'Artois' books given by Bouchart, v. 2, p. 345. Sold for 900 francs at the Count Béhague Sale.

182 **Bijbel.**

A repoussé leather cover taken from an old Dutch Bible, and made into a box lined with maroon satin, edges covered with ribbed gilt paper.

37.5 × 28 cm.

French binding of the 18th century, in leather repoussé in alto relievo, by Haarhaus, of Paris, whose name appears upon both covers. A rustic framework, double at the sides, freely entwined with a vine and foliage, with a large leaf at each corner and two at the lower center, encloses the panel on which is a representation, on the obverse, of The Transfiguration; on the reverse, of The Last Judgment. On the back a similar vine-encircled rustic framework bears a cartouche inscribed with the word "Bijbel." Heavy brass clasps are covered with leather stamped with a bird with outspread wings within a rustic frame.

182 bis **Memorandum** book.

[11] l. 2 tablets. [11] l. 8.8 × 5.4 cm.

French cover of the late 18th century. Silver-gilt, delicately pierced and exquisitely engraved, over red gros-grain silk. A Moresque border encloses the open work, into which is introduced men on horseback, mosques with minarets, flowers, scrolls and birds. On obverse a miniature painted landscape is set in under glass. On reverse the centerpiece represents Tartars hunting a lion. Red velvet back. Linings and pocket of white watered silk. Gilt edges. Fastened with pencil in loops.

183 **Wohlriechendes** Rosengärtl. In grobem Truck. Darinn Gar anmüthige und liebreiche Gebetter. Zu Morgen

und Abends: unter der H. Mess und Vesper: bey der Beicht und Communion: Wie auch Zu Christo und seinem Leyden: Zu der Mutter GOttes: Zu den Heiligen GOttes: Für Lebendig- und Abgestorbne Wie auch Dienstägige Andacht zu S. Antonio von Padua. Durch P. Martinum von Cochem. Getruckt beym Hoch Fürstl. Stifft Kempten, durch Caspar Roll. 1699.

[1] l. [22] 240 p. [21] l. 12.5 × 7.5 cm.

German binding of early 18th century. Silver wrought in a most delicate and elaborate pattern. A large vase of flowers in the center resting on graceful scrolls; two large floriated scrolls spring from a shell at the top, and from these hang garlands of flowers; bunches of grapes in the corners. Fine scroll foliations on the back. Clasp to match. A pencil note says: "Cover by Thellot of Augsburg. Bought from a family at Innspruck, '89."

184 **Cundisius, Johann.**

Geistlicher Perlen-Schmuck Oder: Des Christ-löblichen GOTT- und Jugend-liebenden Frauen-Zimmers Aller-Edelster Leibs- und Seelen-Zierrath, Bestehende In auserlesenen Geistreichen Gebeten, Bibel-Sprüchen, Reimen und Liedern, in acht unterschiedene Schnuren oder Theile verfasset, und mit siebenzehen schönen Kupffern gezieret Von Johann Cundisio. . . Nürnberg, Zu finden bey Johann Hofmanns Seel. Erben 1713.

[1] l. [10] 506 [10] 233 [4] p. front. pl. 15 × 6.8 cm.

Rubricated title-page; fancy colored end-papers; gilt edges.

German cover of the 18th century in repoussé silver in alto-relievo. On the obverse, within an oval foliated border, the Baptism of Christ, with the dove, cherubs, and Jehovah in the clouds; in upper corners, on clouds, two cherubs, one with a sword, the other holding a palm-branch; a crown above, in the middle. At

bottom of each cover two cherubs with a flower-encircled cartouche between. On the reverse, The Last Supper, within a framework of vines with leaves and grapes, at top of which curtains are looped up. Above, cherubs and crown, with lamb, dove, and palm-leaf. On the back four cherubs support flower-encircled cartouches at top and bottom, and an oval frame at center enclosing the crowned Virgin Mother seated on the clouds holding a branch of palm. Chased end-pieces and clasps with heads, scrolls, and rosettes.

185 **Arndt, Johann.**

Johann Arndt's, Des Gottseeligen und Hoch-erleuchteten Lehrers, Paradietz-Bartlein, Welches Voller Christlichen Iugend-Gebete erfüllet. Ulm, Wagner, 1734.

Followed by:

Christliches Busz-, Beicht- und Cõmunion-Büchlein. 1734.

[2] l. [30] 420 [28] p. 70 [2] p. [2] l. rubricated t.-p. front. pl. 16 × 8 cm.

German binding of the 18th century. In silver covers repoussé in alto-relievo. On the obverse, an arch supporting two angels, seated, separated by a vase of flowers. Below, The Annunciation: Mary seated on a dais at a cloth-covered table with her hand on a book; above, at the right, the Angel on clouds; below, a cherub with a basket of flowers. Lower part of border a head in center, with hanging garlands of flowers on each side. On the reverse, within a similar border, a representation of The Nativity. Back, cherub's head, flowers and interlaced bands. A cherub's head and flowers on each clasp, and as head-bands.

186 **Erbauliches** Cõmunion-Buch für Heils-bedürftige und Heils-begierige Seelen, besonders für junge Schäflein der Heerde JEsu, zu heilsamer Erweckung, Beförderung und Unterhaltung einer gesegneten Buss- Beicht- und Cõmu-

nion-Andacht. Erster Theil, bestehend in erbaulichen Aufmunterungen und Gebetern. Dem als der Zweyte Theil ein erbauliches Gesang-Buch für Communicanten beygefüget ist. Zusammen getragen, ausgefertiget, und auf Verlangen an das Licht gestellt von Caspar Kretz, Pfarrern an der Hospital Kirche zum Heil. Geist. Augsburg, druckts u. verlegts Joh. Mich. Wagner. 1757.

2 v. in 1. front. 2 pl. tail-pieces. rubricated title-page; gilt edges. 16.9 × 7.3 cm.

German cover of the 18th century in repoussé silver. Panels of sides and back wrought in a most elaborate Louis Quinze design, enclosing, on obverse, The Brazen Serpent; on reverse, The Crucifixion, with a death's-head and serpent at foot of the cross. On the back, the Tables of the Law with clouds and lightnings. Scroll end-pieces and clasps.

187 **Geistliche** Sommer Rosen, Voll Andächtiger Gebett aûff alle Ständt gerichtet. Mit schönen Kupffer stücken geziert. München durch Johañ Jäcklin, 1650.

[1] l. [8] 588 [16] p. [5] l. engraved t.-p. pl. 10.6 × 6.8 cm.

German cover of the 18th century, in silver-gilt open work over silver. Branches, leaves, and open flowers beautifully engraved, and intertwined in an elaborate pattern of exquisite design, cover the sides and back. Foliated head- and foot-guards. The floriated clasps are of un-gilt silver. Cover fitted over beveled boards. End-papers of quaint floral design in colors.

188 **Geistliche** Sonnen-Blume, das ist: Kurze tägliche Besuchungen zu dem Allerheiligsten Sakramente des Altars, Sammt unterschiedlichen anderen Andachts-Uebungen, als Morgen-, Abend-, Mesz-, Vesper-, Beicht- und Cõmunion-Gebethern, 2c. So wohl für geistlich- als weltliche Standes-

Personen zu gebrauchen eingerichtet. Die zwölfte Auflage. Mit Erlaubnisz der Obern. Gedruckt [München?].

[1] l. 423 [6] p. place and date cut off. 13.5 × 8 cm.

German binding of the 18th century. A cast-silver open-work border of a delicate floral design, with a floriated cartouche in silver in center of the panel on the cover of brown velvet, with a small gold figure woven in. Top and bottom back bands, end pieces and clasps of same pattern as the border. Gilt edges, goffered. Flowered end papers.

189 **Desz Alten** Testaments Mittler. Christiana et Magdalena Küslin f.

[1] l. 131 copper-plate engr. [1] l. 5.5 × 4.5 cm.

Illustrations to the Old Testament, with explanations engraved at foot of each plate.

German binding of the 18th century. Silver pierced and engraved. Within an engraved border a delicate arabesque of leaves and flowers in open-work, over silver-gilt, and finely engraved, covers the sides and back. Clasps and end-pieces also engraved. Edges gilt.

190 **O Mensch** du must auf dieser welt.

1.9 × 1.3 cm.

German watch-charm book of the 18th century. Text engraved on two leaves of silver in an engraved silver cover. Initials A S on obverse, D G on reverse. Clasps wanting.

191 **Chelucci, Paolino.**

Pavlini a S. Josepho, Cler. Reg. Scholarvm Piarvm praepositi generalis Orationes XXIII habitae in Archigymnasio Romanae Sapientiae. Praefationem de ingenio oratorio addidit Joannes Petrvs Millervs. . . A.S. CIↃ IↃ CC LXXIII. Vlmae Svmtibvs Avg. Lebr. Stettini.

[1] l. 24 [2] 96 p. [1] l. vignette on t.-p. head- and tail-pieces. 16 × 8.7 cm.

Marble end-papers; colored edges. German cover of the 18th century in silver repoussé over brown morocco. An open-work border of fantastic scrolls, foliations and flowers in the Louis Quinze style, introducing full-length figures of six apostles. In center of obverse Christ standing, talking to two disciples seated; on reverse the risen Christ with the two Marys and John; the other six apostles in the border. Heads and scrolls on the back and clasps.

192 **Sack-Kalender** zum Nutzen und Vergnügen auf das Jahr nach der Geburt Christi 1800. Mit Gedichten, Erzählungen, Räthseln, Tabellen u. s. f. Wien, bey A. Voigt.

Unpaged, rubricated, interleaved. 8.5 × 5.3 cm.

German binding of the 18th century. Green satin embroidered with gold cord, pearls, spangles, and bits of metal *en appliquée* with gold purl. A mirror as doublure on front cover; a pocket of gold paper on back cover. Back covered with a double-edged gold band forming oval panels in which are gold spangles with purled centers. Edges silvered.

193 **Gespräch** des Herzens mit Gott in Psalmen und Lobgesängen und geistlichen Lieblichen Liedern, mit Sr. Hochfürstl. Durchl zu Brandenburg-Onolzbach gnädigsten Freyheit und Privilegio herausgegeben. Onolzbach, Wesserer, 1770.

[24] 598 [26] 132 p. 2 ports. 16.2 × 7 cm.

German painted vellum of the 18th century, with gold tooling. Vellum painted bright red; a vertical panel, with cantled corners, bordered by a white-painted band, encloses a panel in green with arched ends, charged with a four-pointed star in black and white outlined and crossed with lines in gold. Azured foliations in

gold tooled in the inner corners of both panels; outer corners also gold tooled. Indented gold border. Similar gold tooling on the back, which has no panels. Edges gilt and goffered. Linings of blue clouded paper. Lettered on obverse above the green panel: "J*F*A"; below "1780."

194 **Wudrian, Valentin.**

M. Valentin Wudrians, Weyland Pastorn der Haupt-Kirchen St. Peters in Hamburg, Schola crucis et tessera Christianismi, Das ist: Kreutz-Schule, und Kenn-Zeichen aller Wahren Evangelischen Christen; zu nöthiger Unterweisung und Trost aller mit Kreutz und Trübsal beladenen Hertzen, ausz GOttes reinen Wort und berühmter Männer Schrifften zusammen getragen, mit schönen Reimen und hierzu tauglichen Liedern versehen, und anjetzo auss neue mit D. Joh. Habermanns Morgen- und Abend-Seegen. Samt Andern Geist-reichen Busz- Beicht- Communion-Kirchen- Krancken- Noth- Wetter- und Räysz-Gebetlein, vermehret. Ulm, Wagner, A. 1709.

[1] l. [22] 879 [4] 96 p. [1] l. port. 15.1 × 6.8 cm.

Rubricated double title-page. Portrait of Habermann.

German painted vellum binding of the 18th century. Vellum stained black and painted in elaborate foliated scroll-work in white. In center of obverse a crucible resting in an open furnace; on reverse a gold-beater's anvil, with two hands holding hammers reaching out from clouds on either side. In center of back a crown, with foliations above and below. Edges heavily gilt and goffered, with ornaments in black.

195 **Homer.**

. . . Homeri Batrachomyomachia, sive Ranarum et Murium pugna. Argumento, et Nominibus Ranarum ac

Murium locupletata, et emendata à Theobusto. Lutetiæ Parisiorum, Thiboust, M.DCC.XXVII.

[2] l. 16 p. [2] l. 23.5 × 17.5 cm.

Latin Argumentum. Greek text. Vignette on title-page.

Italian binding of the 18th century. Full red morocco almost entirely covered with elaborate gold tooling. Outer border of a shell pattern; inner of foliations, flowers and cones. In the corners are long stems with branches thickly foliated on which are tooled birds, some with leaves in their bills. The central ornament is partly inlaid of olive-green morocco. Back and top gilt, edges uncut. Linings of curiously painted paper. "Noailles" written on inside of cover. From the Borghese Library, with engraved book-plate: "Ex Libris M. A. Principis Borghesii." Photo-engraving of binding inserted.

196 **Kalendario** manual, y guia de forasteros en Madrid, para el año de M.DCC.LXXXII. Contiene los Nacimientos de los Reyes, Cardinales y Principes de la Europa; dias en que se viste la Corte de Gala y Luto; los Ministros que componen les Tribunals de S. M. en estos Reinos, y los de Indias; y donde al presente habitan los de esta Corte; y otras curiosodades. En la Imprenta Real de la Gazeta.

Followed by

Estado Militar de España año de 1782.

2 v. in 1. engraved titles. port. of Carlos III. 2 maps. 11.5 × 7.2 cm.

18th century Spanish binding of white kid inlaid with dark green and light brown morocco on both covers. The border is a narrow ornamental fillet wound with a double foliated spiral, gold tooled on green with rosettes at corners. A triple-curved framework of green with gold ornaments connects the sides and ends. Colored tinsel covered with mica is let in at the corner panels beneath the leather. In the center a small oval painted

picture under mica is surrounded by an inlaid Moresque frame of light brown morocco tooled in gold. The outer space is studded with gold dots, with six roundels in red enamel and two in green with rosettes. The back panels are pieced with red, green and maroon morocco, gold-tooled. Gilt edges; linings of blue watered silk.

197 **Church of England.**

The Book of Common Prayer, and Administration of the Sacraments and other rites and ceremonies of the Church according to the use of the Church of England; together with the Psalter or Psalms of David, pointed as they are to be sung or said in Churches. Paris, printed by P. Didot, Sen., and sold by W. Edwards and Sons, Halifax, MDCCXCI.

Unpaged. 15.7 × 9.2 cm.

English calf binding of later 18th century; bound by Edwards of Halifax. Center panel of sides of tree calf bordered by a narrow gold fillet of scroll foliation, with small ornament in corners; around this a panel of natural color of leather, with heavy tooling in the blind, within two-line blind fillets; outer panel stained brown, with an Etruscan roll-produced border in gold. No raised bands on back; panels, formed by gold-tooled bands, have a dove with flowers in center, corner ornaments and small annulets in gold. Edges gilt. The special feature of this binding is that on the front edge, beneath the gold, is painted an English landscape, a manor hall with out-buildings, lawn, trees, brook, cattle, etc. Has armorial bookplate of the Ferrands of York Co., Eng.

198 **Tasso.**

La Gerusalemme liberata, di Torquato Tasso. Tomo primo-secondo. In Parigi, Crapart, 1805.

2 vols. 13 × 8.2 cm.

English binding of early 19th century. Full cream morocco,

decorated *à la cathedrale* in gold and color, by Charles Hering. On both sides a gold roll-produced border of small interlaced circles on a stained bluish green ground within gold and blind fillets. The enclosed panel contains two Gothic arches rising from three columns stained brown, and beautifully gold-tooled with quatrefoils, heart-shaped figures and small circles, on a gold-studded ground; tessellated pavement in brown and black; gold and colored Gothic ornaments below the arches and also springing from the floor; quarter-orioles in black and gold in upper corners; a cross *fleurie* in black on center spandrel; bosses in color, small tools and gold studding in the spandrels; bottom of panel beautifully tooled with gold circles, quatrefoils and studding. Back panels filled with ornamental quatrefoils in gold, color, small tools and studding, with corners and bands delicately blind tooled. Linings of blue watered silk with handsome rolled borders and corners in gold. Gilt edges. The front edges are handsomely painted under the gold; on vol. 1 a charming pastoral scene, probably representing Tancred's search for Erminia; on vol. 2, the Death of Clorinda, slain by Tancred after she had set fire to the tower of the Christians.

199 **Hommage** aux demoiselles, Redigée par Mme. Dufrenoy. Paris, Chez Le Fuel [de l'Imprimerie de P. Didot, 1822].

[1] l. [18] 156 [24] p. [1] l. engd. t.-p. 6 pl. music. 12 × 7.5 cm.

Bound in white satin. The sides and back beautifully printed in colors and hand-painted. In the corners Cupids representing the four seasons. In the side borders the vintage and a hunting scene. Charming center-pieces. Gilt edges. In a white satin case decorated with flowers and leaves. Cupid with bow on sides.

200 **Dorat, Claude Joseph.**

Œuvres choisies de Dorat; précédées d'une Notice biographique et littéraire par M. Després. Ornées d'une Gravure. Paris, Janet et Cotelle, MDCCCXXVII.

[1] l. xxxij, 448, 43 p. [1] l. front. by Gelée, in two states. 24.5 × 15 cm.

French binding of the early 19th century. Dark purple, straight grained morocco; inlaid with green, citron and red morocco; stamped in gold and with blind and gold tooling, by Vogel. On outside a simple two-line gold fillet with roses at corners; next a three-line fillet in gold with end ornaments, abutting on roundels of red morocco at corners. Border of vertical panel a band of inlaid green morocco, with trefoil cantlings at middle of sides and ends, ornamented with gold tooling and enclosing small ornaments blind tooled; the corners with red centers filled in with fine double scroll-work and ornaments. The center-piece formed of four large double scrolls of red morocco enclosing citron inlaid centers; ends, sides and interstice inlaid in green; ends of the scrolls rosetted, ornaments in middle, rest powdered with gold dots; elaborate foliations stamped in gold on sides of scrolls; ends and sides of center-piece finished with other ornamentation. Back inlaid without bands, and finely gold-tooled with lines and ornaments. Gold edges; linings of marbled paper. "Vogel" stamped at bottom of sides and back. A very fine example of the Romantic binding.

201 **Plutarch.**

Œuvres de Plutarque, traduites du Grec, et accompagnées de notes; par D. Ricard. Hommes illustres. Paris, Brière, MDCCCXXVII.

[1] l. [4] L [1] 1011 p. [1] l. vignette on t.-p. 23.3 × 14.1 cm.

French stamped morocco binding of the early 19th century. Dark purple straight grained morocco, stamped blind in an elaborate shell and foliated pattern, with a large rosette in gold in the center, and scattered gold dots; border a plain two-line gold fillet with simple gold ornament at corners. End panels of back heavily gilt, center blind stamped with gold filleted border. Border of inside tooled with a plain eight-line gold fillet. Gilt edges, leather joints, green paper linings. Bound by "Simier R. du Roi." Book-plate of A. H., etched by E. Valtor, 1880.

202 **Elsevir, Daniel.**

Catalogus Librorum Officinæ Danielis Elsevirii; Designans Libros, qui ejus typis et impensis prodierunt, aut quorum aliàs copia ipsi suppetit, et quorum auctio habebitur. Amstelodami, cIↃ IↃC LXXXI.

[2] l. 12 [40] p. [4] l. front. vignette on t.-p. head-piece. Printed on vellum. "Cette réimpression, tirée à cent exemplaires, par les soins et aux frais de J. Ch. Motteley, amateur, se trouve à Paris chez Firmin Didot, qui l' a exécutée en M DCCC XIII. Exemplaire unique." Has as frontispiece the arms of the Elzevirs done by hand in gold, silver, and colors.

French binding of middle of 19th century. Crushed red levant, inlaid, by Niedrée. Within a plain three-line gold fillet the sides are inlaid with black levant in an elaborate Grolieresque pattern, outlined in gold, and with gold-tooled ornaments in outline and azured. Back panels also have inlays and are filled with small tool ornaments in gold. Doublures of citron morocco, with an exquisitely gold-tooled dentelle border within a three-line engrailed fillet. Gilt edges, morocco joints, marbled ends. This binding was awarded a prize at the London Exposition of 1851.

203 **De Witt, Johan.**

The true Interest and Political Maxims of the Republic of Holland . . . written by that great Statesman and Patriot, John De Witt, Grand-Pensioner of Holland, translated from the Original Dutch. To which is prefixed, (never before printed) Historical Memoirs of the Illustrious Brothers Cornelius and John de Witt. By John Campbell, Esq. London, J. Nourse, 1746.

[1] l. xc [6] 420 p. 18 port. and pl. inserted. 20.4 × 12.4 cm. Wood-cut of the arms of De Witt with description in French inserted. Modern Dutch binding. Red morocco, with gold-tooling by C. Verschoor. Both sides have oval panels cut into the

boards in the upper half, in which are framed, under glass, portraits of the De Witt brothers etched on ivory; in the lower half of obverse is inserted a silver portrait medal showing both sides. On obverse, portraits of the brothers with legends: "CORNELIVS. DE WITT. NAT. A. 1623 * IOHANNES DE WITT. NAT. A. 1625." On reverse, a lion-like monster with the heads of nine beasts and serpent's tail killing two men, with legend below: "NOBILE PAR FRATRVM SÆVO FVROR ORE TRVCIDAT.XXAVGVSTI", introducing the year in the large capitals; around the margin: "Nunc redeunt animis ingentia consulis acta et formidati sceptris oracla ministri." In the corresponding circle on obverse cover is stamped in gold the De Witt arms. Plain gold-lined bands divide the rest of each side into compartments gold-tooled with scroll-work and small ornaments. Gold-tooled panels on back. Rolled-gold borders on insides, which are lined with green silk. Morocco joints; gold edges goffered. At top of reverse: "Bound for S. P. Avery, N. Y. 1891"; at bottom: "C. Verschoor 's Gravenhage." In a morocco covered, chamois lined, lettered, and gold-tooled case, with De Witt arms on cover. Binder's bill and a two-page autograph letter of Johan de Witt laid in.

204 **Vauquelin de La Fresnaye, Jean.**

Les diverses poesies du Sieur de La Fresnaie Vauquelin. Dont le contenu se void en la page suiuante. A Caen, Par Charles Macé Imprimeur du Roy. 1612.

[2] l. [viii] 744 p. [2] l. 16.5 × 10.7 cm.

Same as the edition of 1605, the title only having been changed. Modern French binding. Full crushed peacock blue levant extra, by Trautz-Bauzonnet. On sides an oval center-piece tooled in gold: a garland of palm and olive branches encloses an engrailed floriated fillet; in center a vase of flowers. Doublures of crushed red levant richly gold-tooled. Outer border of olive and palm branches, inner of flowers; corners of panel filled with finely foliated scrolls. A single gold ornament in the back panels. Ends of marbled paper; morocco joints; edges gilt over marbling.

205 **Popelin, Claudius.**

L'Email des Peintres, par Claudius Popelin. Paris, Lévy. MDCCCLXVI.

[3] l. [vii] 208 p. [2] l. ill. pl. five extra pl., and proofs of ill. inserted. rubricated title-page. 23.3 × 14.6 cm.

Modern French binding by R. Petit. Crushed brown levant antique, bevelled edges, blind tooling, with gold monogram of Burty in corners, back panels and in inside borders. Let into the front cover is a Limoges enamel by Popelin representing a boy with wings, mailed cuirass, sword and sash, treading upon a snake, bearing in his right hand a lighted candle, and holding a banderole on which is the title of the book; beautifully painted and signed "à mon ami Ph. Burty, Claudius Popelin." In blind panels below the enamel the author's name, title of the book and date. Rosettes on inside borders. Linings of green watered silk. Morocco joints. Edges gilt over marbling. With "Ex-libris of Ph. Burty." A pen and ink drawing by Popelin inserted.

206 **Goncourt, Edmond and Jules de.**

Renée Mauperin, par Edmond et Jules de Goncourt. Édition ornée de dix compositions à l'eau-forte par James Tissot. Paris, Charpentier, 1884.

[3] l. [5] 379 [5] p. [2] l. 4 ports. inserted. pl. proofs in two states; rubricated title. 25.5 × 16.2 cm.

Modern French binding. White morocco extra, by Joly. Borders of palm and olive branches, of leaves in pairs, and of flowers, within three- and two-line fillets, enclose a center panel which is filled with oval compartments rimmed with small tools, and each containing a stem of flowers; tooling in yellow and green gold. On back the ovals are repeated within floriated borders between raised bands. Linings of flowered brocade. Edges heavily gilt and finely goffered. Morocco joints. No. 9 of 20 copies on Imperial Japanese paper. Autograph of Edmond de Goncourt, and bookplate of the brothers. Binder's bill inserted.

207 **Walton, Izaak.**

The lives of Donne, Wotton, Hooker, Herbert, and Sanderson. Written by Izaak Walton. . . London, Pickering, M.DCCC.XXVII.

[2] l. [5] xix, 442 p. [2] l. port.-front. head-pieces. 9.6 × 5.4 cm.

Pickering's diamond edition. Modern French binding. Crushed dark brown levant with gold-tooling, by Joly. Cover bordered with oblong panels within a single-line fillet, with circles enclosing rosettes at the corners and middle of sides; laurel branches gold-tooled in the panels. Back panels have dotted fillets, laurel branches and small tool ornaments in the corners. Indented roll-produced gold border inside; linings of blue silk; morocco joints; gilt edges. Bound with the next title.

208 **Walton, Izaak** and **Cotton, Charles.**

The complete angler; or The contemplative man's recreation. Two parts. The first by Izaak Walton, the second by Charles Cotton. London, Pickering, MDCCCXXV.

[2] l. xvi, 314 [4] p. [2] l. front. engraved title. head-pieces. 9.6 × 5.4 cm.

Pickering's diamond edition. Modern French binding. Crushed green levant with gold-tooling, by Joly. Bordered like the preceding, except that the panels enclose lozenges, in each of which is tooled a fish; the rest of the panel being studded with gold dots. A rose in center of back panels. Linings of crimson watered silk; morocco joints; gilt edges. These two volumes are bound together, *dos-à-dos*, the same reverse cover serving for each book.

209 **Ordre du Saint-Esprit au Droit Desir.**

Statuts de l'Ordre du Saint-Esprit au Droit Desir ou du Nœud, institué à Naples en 1352 par Louis d'Anjou,

premier du nom, Roi de Jérusalem, de Naples et de Sicile. Manuscrit du XIVme Siècle conservé au Louvre dans le Musée des Souverains français; avec une Notice sur la peinture des miniatures et la Description du Manuscrit, par M. le Count Horace de Viel-Castel. Paris, Engelmann, MD CCC LIII.

[3] l. 43 [1] p. [3] l. 17 pl. facsimiles in gold and colors. Printer's device on t.-p.

Modern French binding. Crushed light brown levant, inlaid, by Capé. Within a plain two-line gold fillet, and a border of two bands inlaid in black and white morocco, is an elaborate Grolier-esque pattern of interlaced bands inlaid in black morocco, with white finials and other ornaments inlaid in white, all brilliantly outlined with gold-tooling; no gold ornaments. In center panel of obverse: "STATUTS DE L'ORDRE DU SAINT-ESPRIT. 1352." Back panels alternately inlaid with black and white bands. Doublures of crushed green levant completely filled with a semis of annuletted fleurs-de-lis alternating with the crowned H of Henry IV, brilliantly tooled in gold. Linings of watered green silk. Morocco joints; gold edges. The facsimiles are brilliant with gold and colors.

210 **Saint-Gelais, Mellin de.**

Oeuures poëtiques de Mellin de S. Gelais. A Lyon, par Antoine de Harsy, M.D.LXXIIII. Auec Privilege du Roy.

[3] l. [16] 253 p. [3] l. Printer's device on t.-p. 16.1 × 10.5 cm.

Modern French binding. Crimson crushed levant, decorated in the Ève style by Capé. Within a two-line fillet the sides are covered with a gracefully interlaced geometrical design; except the plain oval center the compartments are exquisitely gold-tooled with olive and laurel branches, and with azured ornaments, large and small. Delicate branches and ovals in gold on back panels.

Roll-produced dentelle border on inside. Linings of marbled paper; gilt edges. Oval red and gold armorial "Ex Libris H^rt. Bordes."

211 **Horace.**

The works of Quintus Horatius Flaccus illustrated chiefly from the remains of ancient art. With a Life by the Rev. Henry Hart Milman, Canon of St. Peter's, Rector of St. Margaret's, Westminister. London, John Murray. MDCCCXLIX.

[2] l. [vi] 194 [4] 490, xiv p. [3] l. ill. col. title-pages and borders. 22.3 × 14.7 cm.

Modern French binding. Full crushed citron levant, inlaid by Canape-Belz, gilded by Domont. Obverse cover has a four-band gold-filleted border of inlays of maroon, green and blue, with a plain inner panel bordered by a single band of blue. In the space between, inlaid in white morocco, is reproduced the colored border to the title-page of the first book of the Carmina, a conventional grape-vine with leaves and fruit, inlaid in blue, green, red, maroon and cream color, with delicately gold-tooled fruit and tendrils. On the reverse between inner inlaid borders of light blue, gold-tooled with an Etruscan figure, is reproduced the border to the colored title of the Epistles, a beautiful floral and foliated scroll-work of gold tooling with inlays of green, maroon and white, on a ground of very dark blue. The back panels have inlaid borders of maroon, green and blue, with inlays and toolings like the sides. In center panel of the first doublé is a medallion portrait of Horace in gold, in relief. The panel has a narrow filleted border of inlaid dark maroon; the outer borders, bands of maroon, blue and green; in space between, the colored title-page border of the Satires, an Etruscan border of very narrow inlaid bands of blue, green and maroon between lines of gold, with gold rosettes with crimson centers on the maroon squares enclosed. On the second doublé within the outer border of bands of inlaid green and blue, on an inlaid white ground, are six gold-filleted inlaid bands of green and blue interlaced. Lining of yellow

watered silk; morocco joints; edges gilded over marbling. A most exquisite example of book-making and book-finishing with mosaic work and fine gold-tooling. Bound expressly for Mr. Avery. In a satin-lined morocco box.

212 **Hugo, Victor.**

Les Orientales, par Victor Hugo (D'après l'Édition originale) illustrées de huit compositions de MM. Gérome et Benjamin Constant, gravées à l'eau-forte par M. de Los Rios. Paris, Les Amis des Livres, 1882.

[3] l. cover. [3] viii, 351 [3] p. cover. [3] l. front and pl. in two states. 33.1 × 23.3 cm.

Vellum proof portrait of Victor Hugo, and two portraits of Gérome laid in; also binder's designs for the covers, and his description of the binding. Vellum covers bound in. Pencil drawing and note by Benj. Constant and note by Gérome on third blank leaf.

Modern French binding. Crushed brown-black Cape morocco, by Joly. The sides and back are ornamented with a rich oriental design overlaid with crushed morocco in four colors, blue, brick-red, green and white. The framework of the border is in blue and black, the blue with overlays of white and red ornaments; the center panel is filled with scroll, leaf and flower work, with a circular ornament in the four colors and gold in the center; forty-two tools were made especially for executing the design; the gold work is bold, striking and graceful. The doublures are of brick-red crushed levant, on which are repeated the gold lines and ornamentations of the borders of the cover. The linings are of white gros-grain silk; edges richly gilt and goffered. The binder says of his work: "Cette reliure est unique, et selon moi je la considère comme ma plus belle."

213 **Louis XIII.**

Eloges et Discours sur la Triomphante Reception du Roy en sa Ville de Paris, après la Reduction de la Rochelle:

accompagnez des Figures, tant des Arcs de Triomphe, que des autres preparatifs. A Paris, chez Pierre Rocolet, M.DC.XXIX. Avec Privilege du Roy.

[2] l. [vi] 180, 11 p. [2] l. 16 pl. engd. head- and tail-pieces. Device of printer on t.-p. 36 × 24.3 cm.

Modern French binding. Full red crushed levant, with gold tooling by Marius Michel. Sides divided into compartments by an elaborately intertwined framework outlined with single and double gold lines; the compartments and interstices filled with exquisite Le Gascon tooling, gold points, tiny annulets, and fleurs-de-lis, four of which, at top and bottom, are ensigned with small crowns; the oval center compartment is plain; in those on each side is the crowned L of the King; in those above and below a crown. Doublures of crushed red levant bordered with a finely cut fleur-de-lis fillet. The border tooled with the crowned L in corners and center of sides, and with large fleurs-de-lis and crowns alternated with a quatrefoil Le Gascon ornament. The large plain center panel is framed in a brilliant composite gold-tooled border, enclosing a semis of fleurs-de-lis at each corner, connected by Le Gascon tooling and dotted lines. Panels of back finished to match the sides. Figured silk brocade linings, with marbled end-papers; morocco joints, gilt edges. This binding was awarded a gold medal at the Exhibition of 1878. Binder's bill laid in.

214 **Saint-Pierre, Jacques Henri Bernardin de.**

Paul & Virginie, avec notices et notes par Anatole France. Paris, Lemere, MDCCCLXXVI.

[2] l. [iii] 328 [3] p. [1] l. port. 6 pl. 15.6 × 8.7 cm.

Modern French binding. Full citron levant extra, by Marius Michel. Inlaid with deep blue morocco in such a manner as to form interlocking circular compartments of the foundation color; interspaces and tangential points inlaid with crimson lozenges and quatrefoils; interior spaces gold-tooled with single ornaments. Back with inlaid panels to match. Doublures of crushed

blue levant. Marbled end-papers. Edges gilded over marbling. No. 29 of 49 copies "sur papier de chine." Portrait and etchings by E. Hédouin.

215 **Lorentz, A. J.**

Polichinel, ex-roi des Marionettes, devenu philosophe, par Lorentz. Paris, Willermy, 1848.

[2] l. cover. [82] 192 p. ill. 125 extra pl. and ill. cover. [3] l. 25 × 15.6 cm.

Extra illustrated by Mr. Avery with additional wood-cuts, etchings (24 by Cruikshank) and plates, 54 in colors. Modern French binding. Full crushed light brown levant extra, with inlays and gold-tooling by Ch. Meunier. On each cover is a border of oval arches in which are small figures of Polichinel tooled in gold; the spandrels are inlaid with blue morocco gold-tooled; from the centers of the arches spring flat dotted curves forming the inner line of the border. The middle arches of sides and ends enclose the monogram S P A in gold; under these and also in the inner corners are bow-knots inlaid in light green. The obverse cover has the figure of a child holding a Polichinel, with a lot of toys beneath, all inlaid in red, blue, white, green, citron and light brown morocco, tooled in gold and black, with flesh tinted. Reverse panel plain. Border repeated vertically on the back, which is not panelled; bottoms of the arches are connected by diagonal dotted lines with green bows inlaid at their intersections; monogram S P A in the corners. Inside borders of two-line and six-line gold fillets interlaced at corners and enclosing a row of Polichinels. Linings of green silk figured with colored leaves; marbled end-papers. Edges heavily gilded and beautifully goffered, introducing a Polichinel.

216 **Cent** cinq Rondeaulx d'amour, publies d'après un manuscrit du commencement du XVIe siècle par Edwin Tross. Paris, Tross, M D CCC LXIII.

[3] l. cover. viii [113] p. cover. [2] l. facsim. 2 pl. 19 × 11.2 cm.

Modern French binding. Full crushed old rose-colored levant, gold-tooled, by Ch. Meunier. Sides without borders have the monogram S P A in each corner. Obverse center-piece formed by a curved branch of white inlaid roses, with buds and leaves tooled in gold, on the right; on left, of thistles tooled in black and gold; branches twined at the bottom by a large serpent bearing young; where the stems cross a fool's head is inlaid in white, with cap and collar inlaid in green, gold-tooled; at the top crossing, a flaming torch in black and gold; from this is suspended an irregular shaped shield inlaid in black, charged with the title and three tears or, with a death's-head inlaid in white as a crest. On reverse a lozenge formed of floriated leafy branches with Cupid's torch and weapons, a fool's mace and musical instruments at the corners, tooled in gold, encloses a circle inlaid in black passing through four gray rings, and loosely wound with a dotted line; within, two billing doves. The six back panels bear Mr. Avery's monogram; the bands blind lined. Doublures of blue crushed levant within a narrow engrailed fillet. Border of monograms between two-line plain fillets. Inner corners of panel filled with foliated rose-branches bearing a single rose inlaid; sides connected by double dotted lines; all richly gold-tooled. Center-piece a snake with young swallowing another; their tails interlocked with a shield inlaid in black, charged with monogram S P A inlaid in green, red, and white. Linings of flowered striped silk brocade; marbled end-papers; morocco joints; gold edges. No. 1 of 222 copies "sur papier vergé"; red borders and every line ruled in red.

217 **Hervilly, Ernest d'.**

Le Harem de Ernest d'Hervilly. Paris, A. Lemerre, M DCCC LXXIV.

[3] l. cover. [4] 144 p. cover. [2] l. extra t.-p. 52 drawings. 18.7 × 12 cm.

The extra title-page reads: "Ernest d'Hervilly. Le Harem;

Dessins hors texte par Fraipont; En têtes et Culs-de-lampe par Henry Somm. Paris, Rouveyre et Blond, 1884," and the drawings bound in are the original pen and ink sketches made by H. Somm for the Rouveyre edition. Two autograph letters of the author and two of Somm's are also bound in.

Modern French binding. Full citron morocco extra, inlaid and gold-tooled by Ch. Meunier. Within a narrow gold roll-produced border the sides are completely covered with small compartments formed by inlaid foliations of dark blue morocco, with roundels of red morocco at their connecting points; in the marginal compartments is tooled the monogram S P A.; in each of the others a gold foliated ornament with a conventional flower inlaid in a lighter blue morocco. The compartments appear also in the back panels, with a small tool ornament in the corners. Doublures of light blue crushed levant within a rolled floriated fillet. The borders, narrow panels of two-line fillets enclosing gold-tooled foliated centers and end-pieces joined by dotted gold lines; in the corners octagonal inlays of dark blue bearing the monogram. Linings of striped brocaded silk; marbled end-papers; morocco joints; gold edges.

218 **Burty, Philippe.**

Les émaux cloisonnés anciens et modernes. Se trouve chez Martz, joaillier à Paris [1868].

[2] l. cover. [3] 70 [4] p. front. ill. 4 chromolith. 6 extra pl. and water-colors. [4] l. cover. [2] l. 19.9 × 11.5 cm.

Portraits of the author, of L. G. Regamey and of Félix Regamey, done in water-colors by the latter, inserted; also other plates in colors and plain; all the illustrations and many additions on the margins done in water-colors by F. Regamey. Presentation copy from author to Hédouin. Autograph note of Burty's inserted and his "Ex libris."

Modern French binding. Full light brown crushed levant, by Ch. Meunier. Covers inlaid with examples of old cloisonné enamel. Narrow filleted borders of black morocco inlaid, interlaced with small squares of green at the corners; similar borders

inside. Tapestry linings; marbled end-papers. Back-bands blind-tooled; bevelled edges; morocco joints; gilt top; sides uncut.

219 **Renaud de Montaubon.**

Histoire des Quatre Fils Aymon, Très Nobles et très Vaillans Chevaliers; Illustrée de compositions en couleurs par Eugène Grasset. Gravure et Impression par Charles Gillot. Introduction et Notes par Charles Marcilly. Paris, Launette, M.DCCC.LXXXIII.

[1] l. cover. [6] 224 [16] p. cover. [1] l. col. ill. 28 × 21.8 cm.

"Each page of the text is surrounded by a coloured composition equal to the picture of a master, and the painter's knowledge is combined with an exquisite art that is absolutely original, and not merely copied from the illuminator."—*Octave Uzanne.* "Exemplaire de collaborateur" on Japanese paper. Modern French binding. Full crushed brown levant extra, antique, by Ritter, with an incised and painted panel by Ch. Meunier, inserted on obverse cover. On this panel of cowskin is incised and painted the colored title-page of the book with additions, at the top left corner, of a griffin, at lower left corner, of a shield, helmet, sword and spear in silver crossed with an olive branch, and a fantastic head at the bottom. The inside borders are bands of orange morocco inlaid, and gold-tooled with a composite Aldine ornament, with rosettes at the corners. Linings of striped and flowered silver-threaded brocade; morocco joints; gold edges.

220 **Denon, Vivant.**

Point de lendemain; conte illustré de treize compositions de Paul Avril. . . Paris, Rouquette, 1889.

[8] l. cover. vii, 38 [4] p. cover. [8] l. ill. pl. 23.9 × 15.1 cm.

No. 82 on Japanese paper; two copies of each illustration. Modern French binding. Full crushed heliotrope levant with inlays by Charles Meunier. On obverse, within a three-line gold fillet, is a framework of elaborate design inlaid in narrow bands of black, blue and bright green interlaced and enclosed within each other, and fastened with maroon bands at the corners; between the inner black band and the green is tooled a beaded chain in gold links enclosing dark green ovals and black roundels inlaid. Inside these a beautiful, vertical, small-tool floral border, with bow-knots at corners, all in gold, encloses the plain center panel. In the corners are inlaid heart-shaped shields of apple-green tooled with billing doves, Cupid's weapons and musical instruments. Through the framework is intertwined a rope of gold-tooled flowers. In a few spaces are tooled pierced hearts crowned with a wreath. On the reverse the floral border is outside the framework and within a triple-line ornamental fillet. The frame is of an inlaid black band, with a semi-spiral gold line in center, with three plain gold lines on each side, forming a rectangle cantled at the corners; inside this is an oval black band between two-line fillets, hung on the inside with rich floral garlands in gold; the cantled corners are foliated and in each stands a vase of flowers; the inner angles are filled with scroll work, cornucopias, foliations and birds; at bottom of oval panel a vase of flowers above billing doves; at the top a flaming torch rests between rich foliations. On the smooth back a line of flowers between two inlaid black borders. Title-panel in green between blue false bands. Doublures of peacock blue crushed levant within a narrow engrailed floral fillet. On obverse cover is a rustic framework, entwined with foliated branches hung with floral garlands; on this are perched Cupids inlaid in white and flesh tinted holding flowers; at the top one swings with a gold cup in his hand; at the bottom two are blowing bubbles from a bowl inlaid in dark brown; in the center on a large insect inlaid in pale green rides a Cupid holding a parasol of crimson and gold; small gold butterflies flit among the flowers. On the reverse within a combination fan and curve border is a vertical frame inlaid with olive green morocco beaded with gold dots, cantled at corners, bottom and

sides, with double arch at the top; richly tooled with gold foliations and other ornaments; Cupids in the cantled corners; flaming torch at top between the arches, with billing doves within foliations below; in cantled space at bottom Cupid's weapons; vase of flowers in panel above; center panel enclosed by a small tool floral border; butterfly and birds tooled on the panel. Linings of blue gros-grain silk; marbled end-papers; edges gilt. One of the finest examples of Meunier's work.

221 **Deck, Théodore.**

La Faïence, par Théodore Deck, céramiste. Paris, Quantin [1887]. Nouvelle édition (Bibliothèque de l'Enseignement des beaux-arts).

[3] l. cover. back. 300 [1] p. [1] l. cover. [3] l. ill. 22.2 × 14 cm.

Modern French binding by Ch. Meunier. Crushed dark brown levant over thick boards with beveled edges. In each cover is inserted a panel of faïence, painted by the author expressly for Mr. Avery and for this book, within inlaid bands of light brown levant, open at the corners, where bosses of pale green faïence are let in. On the obverse a rectangular panel with semicircular top and bottom bears within a light brown border a Persian floriated design, with a central cartouche charged with the title of the book. In the corners outside the panel are tooled in gold S P A in monogram. On the reverse a rectangular panel, with a border of light-brown, greens and red, bears an elaborate baroque design of scroll framework, and foliations with a cherub's head and wings, enclosing an oval cartouche of pale blue charged with the monogram S P A in colors. On the back between straight and curved inlaid bands of brown morocco are two long panels of faïence, with a round medallion portrait of Th. Deck, in pale green faïence, "fait par un artiste très distingué M. Levillain." The doublures are of light brown crushed levant, inlaid with a narrow band of brown of a darker shade, enclosing an elaborately interlaced Grolieresque framework of filleted bands of black levant and two shades of blue, through which intertwines a graceful scroll-work

of gold-tooled lines with azured ornaments. A narrow outer gold border roll-produced in Aldine pattern. Linings of dark olive green gros-grained silk; marbled end-papers; morocco joints. Gilt top, uncut edges. These pieces of faïence are among the latest executed by Th. Deck. One autograph letter from the author, and two from his brother, H. Deck, laid in.

222 **Falize, Lucien.**

Claudius Popelin et la renaissance des émaux peints, par Lucien Falize. Paris, Gazette des Beaux-Arts, 1893.

[3] l. cover. 104 p. cover. [3] l. front. port. ill. 5 pl. 2 extra pl. 28.5 × 19.1 cm.

Modern French binding by Ch. Meunier. Crushed dark brown levant antique, raised bands blind-tooled, beveled edges. Both sides are inlaid with large panels of *cuir ciselé*, with leaf and flower designs chiseled and painted by Meunier. In the center of the obverse in a sunken panel with gilded sides is inserted a portrait of Popelin, exquisitely done in Limoges enamel, by Grandhomme Garnier in 1894. Wide borders inside with a pair of two-line gold fillets, gold monograms S P A in corners. Linings of gold cloth. Morocco joints, marbled end-papers, gilt edges.

Copy in pencil by Paul Grandhomme of Popelin's portrait of himself inserted. A poem, letter, and six pages of ms. by Popelin also inserted; together with a drawing in pen and ink.

223 **Sauzay, Alexandre.**

Marvels of glass-making in all ages, by A. Sauzay. Illustrated with eight autotypes, and sixty-three engravings on wood. London, Low, 1870.

[3] l. xx, 272 p. [3] l. ill. pl. 20 × 13.5 cm.

Modern French binding. Crushed green levant, by Ch. Meunier. A large panel of beveled glass enameled in colors in Persian designs, made by Brocard expressly for Mr. Avery, is let into

each cover. On obverse, a framework of gold and purple, with ornaments of pale blue and white, surrounds a central panel filled with ornamentation in white and gold. On reverse, a Persian vase in dark brown, blue, reds, gold, and white in the center of a panel with a border of dark and light blue, dark red and gold. Rock-crystal bosses are set at each corner, and the covers are partly beveled. Back, without bands, has two panels within borders of fillets and dotted lines connecting corner ornaments tooled in gold; vase in gold in center of long panel. Doublures of dark crimson crushed levant, inlaid with bands and leaves of dark green, within a two-line engrailed fillet. A rectangular framework of two narrow bands of green, the outer with projecting corners, tooled with dotted lines and rosettes. In and between the projecting corners graceful foliations in gold. Between the bands, leaves inlaid in green connected by curves tooled in gold, with monogram S P A at the corners. In inner panel, corner foliations connected by dotted lines tooled in gold. Linings of dull blue gros-grain silk. Morocco joints; edges gilt over marbling.

224 **Montorgueil, Georges.**

Paris au hasard. Illustrations composées et gravées sur bois par Auguste Lepère. Paris, Beraldi, 1895.

[3] l. cover. [8] 341 [6] p. cover. [7] l. front. ill. 23.3×14.9 cm.

Modern French binding. Crushed dark brown morocco antique, tooled and lettered in the blind. On both sides an ornamental blind border encloses a panel on which is carved, with a stippled groundwork done in brown, a beautiful scroll-work frame of a pale olive green color, enclosing an oval center. In this on the obverse is carved and painted a view of Paris from the high gallery of Nôtre Dame, introducing one of the fantastic stone beasts that surmount the gallery. On the reverse the oval is filled with the arms of the City of Paris painted in colors. The monogram S P A is introduced into the frame below the ovals. The doublures are of dark red crushed levant, margined with a solid

one-line fillet enclosing a heavily tooled gold border of flat Gothic arches and curves from which spring triple trefoil ornaments. Within, a plain two-line gold fillet. Top solid gilt, edges gilt in the rough. Morocco joints; ends of watered green silk and marbled paper. Bound for Mr. Avery by E. Carayon; carving and painting done by E. Rudaux. Letters of Carayon and Rudaux inserted. No. 93 of 138 copies printed "sur papier vélin de cuve des papeteries du Marais."

225 **Coleridge, Samuel Taylor.**

Poems chosen out of the works of Samuel Taylor Coleridge. [Edited by F. S. Ellis, and printed by me, William Morris, at the Kelmscott Press, 1896.]

[4] l. [iv] 100 p. [2] l. engraved title-page and contents within a border, and initials. rubricated. 20.9 × 14.1 cm.

Modern French binding by L. Gruel. Full calf chiseled and blind-tooled. Obverse, within a two-line fillet a panel is enclosed having a filleted interlaced two-band border. In the panel is an exquisite foliated design on a stippled ground. On a cartouche the title of the book in red, and on a banderole the name of the press and the date. On reverse the binder's stamp. Blind-tooled bands and back panel. Inside border of one blind and four gold lines. Linings of pale blue gros-grain silk. Leather joints, gold edges.

226 **La Rochefoucauld, François** 6, *duc de, prince de Marsillac.*

Maximes et réflexions morales du Duc de La Rochefoucauld. HD Paris, Didot, 1827.

[3] l. xxviii, 96 p. [3] l. 6.8 × 4.2 cm.

Printed in demi-nonpareille type, cut and cast by Henri Didot. Modern French binding. Full light brown crushed levant, by Pagnant. Sides ornamented with a Grolieresque pattern inlaid in

dark green morocco outlined in gold. A single-line gold ornament in the side compartments. Back panels inlaid with a six-pointed ornament in green. Composite roll-produced borders inside. Linings of marbled paper; solid gold edges. La Rochefoucauld arms engraved as head-piece.

227 **Boufflers, Stanislas de.**

Aline, Reine de Golconde; conte par le Chevalier Stanislas de Boufflers. A Paris, Gravé & Imprimé pour la Société des Amis des Livres, 1887.

[2] l. cover. [8] iv, 29 [1] p. cover. [2] l. 4 ports. col. pl. ill. 23.2 × 15.2 cm.

Entirely engraved; pages of "Envoi" within borders. Portraits in two states; vignette on title-page. Water color by Albert Lynch on back of title-page; signatures of artists; letter of H. d'Orléans inserted. Paper covers bound in. "Exemplaire No. 11. M. German Bapst," of 115 copies.

Modern French binding, by Pagnant. Description from binder's bill: "Ventre de biche; jolie composition orientale à fond de couleurs avec remplissage à petits fers; intérieur mosaique; gardes brocard; etui forme livre doublé de chamois."

228 **Paris (city).**

R. F. La Ville de Paris aux Officiers de l'Escadre Russe, Le 19 Octobre 1893. Monsieur S. P. Avery. [Diner de l'Hôtel de Ville.]

Menu card, with embossed seal of the city in colors, laid in a cover. Modern French binding. White vellum, sides inlaid in smooth red morocco and gold stamped. Bound by Pagnant after a design by Bracquemond, the etcher. Obverse, a central panel in white vellum, lettered with the title; beneath the letters R. F. the scales of Justice tied to a naked sword; around the panel branches of oak and olive with leaves inlaid in green morocco. In upper corners the arms of the city of Paris and of Russia in

gold. Reverse, a plain red panel. Linings of pale blue watered silk. Mr. Avery was not in Paris at the time of the dinner, but this menu was sent to him by the designer and binder as a compliment to their friend.

229 **Curtis, George William.**

Washington Irving, a sketch. By George William Curtis. New-York, The Grolier Club, MDCCCXCI.

[2] l. [vii] 115 [1] p. [3] l. 2 port. 1 pl. 22.4 × 14.6 cm.

Portraits on India paper added. One of the three copies printed on vellum. Modern French binding by Pagnant. In white vellum, with gold tooling and inlays of colored morocco. As outer border a narrow band of inlaid black morocco; between this and a single gold line a leafy ornament, Aldine style, is tooled in gold solid. The cypher G C in small black oval rings inlaid at the corners. Twice on each side appears the monogram S P A and at middle of ends that of G W C. Within the gold line is a simple Grolieresque framework of three inlaid narrow bands. An outer rectangle of maroon morocco, with semicircular cantlings at corners and middle of ends and sides, interlocked at the corners with the circular projections of an enclosed rectangle inlaid in light brown morocco, both interlocked at middle of ends and sides with the corners of a lozenge in light green; all the bands filleted by gold lines. The space between the rectangular bands is filled with Le Gascon gold-tooling. In the center the seal of the Grolier Club is inlaid in crimson, blue, red and black, and stamped in black, silver and gold. Above and below inside the lozenge is the monogram W I. Doublures of white vellum brilliantly gold-tooled with an interlocked open-work figure of Aldine pattern between two-line gold fillets, enclosed within a two-line engrailed fillet. Edges gilded and goffered in red, orange and green in an interlacing design. In a morocco box velvet-lined, with letters from Miss Catherine Irving, John T. Irving and Mr. Curtis concerning the book, and portraits of Irving, Curtis and Miss Matilda Hoffman laid in.

230 **Nodier, Charles.**

Le Bibliomane. Vingt-quatre compositions de Maurice Leloir gravées sur bois par F. Noël; Préface de R. Vallery-Radot. Paris, Conquet, 1894.

[3] l. cover. [5] xvii [1] 44 [1] p. cover. [4] l. front. ill. 24 pl. double proofs of the ill. 18.5 × 11.8 cm.

An extra plate, eight portraits, five autograph letters, two signed documents and a thirteen page biographical notice in ms. of Charles Nodier are inserted. Japanese paper copy. "Exemplaire offert à Monsieur S. P. Avery. L. C." On the half-title Maurice Leloir, who made the drawings for the book, has executed in water-colors an exquisite picture of Mr. Avery seated at his library table reading. A flattering dedication to Mr. Avery is written by the artist at the top of the same page.

Modern French binding by Maillard. Crushed blue levant, copied from one bound for Nodier now owned by Beraldi. A plain two-line gold fillet as border. Panel enclosed by a single line, with gold scrolls and tooling in the corners. In center a small oval cartouche with ring, bow and leaves, charged with the words "Ex Musæo Caroli Nodier." Doublures of crushed crimson levant. A simple three-line engrailed border. Monogram S P A at each corner connected by dotted lines. Rosette in center formed by eight impressions of the monogram around a circle enclosing dots and center-piece. Linings of crimson watered silk. Marbled end-papers. Morocco joints. Edges gilt over marbling.

231 **Baggesen, Jens.**

Digte af Baggesen; udvalgte og indledede af H. Schwanenflügel. Kjøbenhavn, udgivet af Foreningen "Fremtiden," MDCCCXC.

[1] l. [6] lii [2] 228 [7] p. [1] l. port. head- and tail-pieces. 16.9 × 11 cm.

Danish 19th century binding. Black calf, inlaid with yellow, red, light-brown, and light-blue calf. Inside borders gold-tooled with two-line fillets. Gilt edges; marbled paper linings. Bound by J. L. Flyge, after a curious design by Bindesboll. No. 12 on the catalogue of the Danish Section at the "Exposition Internationale du Livre," Paris, 1894.

232 **Bauchart, Ernest Quentin.**

Les femmes bibliophiles de France (XVIe, XVIIe, and XVIIIe siècles) par Ernest Quentin Bauchart. Paris, Morgand, 1886.

2 v. 466 [1] p. 476 p. 42, 26 pl. Head- and tail-pieces.

No. 39 of 50 numbered copies sur papier de Chine. Rubricated title-pages. Modern American binding. Full crushed citron levant, by Stikeman. Sides plain, bordered by a three-line gold fillet. Panels of back have an inlaid center of blue morocco charged with a fleur-de-lis, a princess's coronet in each corner, with a filling in of gold foliations, stars, and dots. Insides have a rich gold border, with gold-tooled squares of blue morocco inlaid at the corners. Morocco joints; tops gilt; edges uncut.

233 **Catullus.**

Catullus, Tibullus et Propertius. . . Londini: Impensis G. Pickering, MDCCCXXIV.

[2] l. [5] 61, 46, 93 p. [2] l. front. vignette on t.-p. head- and tail-pieces. 8.7 × 4.9 cm.

Modern American binding, by Stikeman. Full crushed crimson levant, single blind-tooled line. Doublures of citron morocco inlaid with sectors of circles in peacock blue forming gold-tooled circular compartments with crimson inlaid bosses at their points of intersection. Azured lozenges tooled in centers. Linings of crimson watered silk. Morocco joints; gold edges. A Pickering diamond classic.

234 **Cicero.**

M. Tullii Ciceronis Cato Major. Ad T. Pomponium Atticum. Lutetiæ Typis Josephi Barbou. M. DCC. LVIII.

[2] l. [12] 75 [8] p. [2] l. port. printed within borders. 9.3 × 6.1 cm.

Modern American binding, by Stikeman. Crushed crimson levant inlaid with blue in a handsome Maioli design outlined in gold. Back panels also inlaid with blue. Doublures of white vellum within fillets of dotted gold lines. A two-line bordered center panel with curves at sides and ends has a finely gold-tooled center-piece and ornaments at sides and corners. Linings of white watered silk. Gilt edges.

235 **Hugo, Victor.**

Cinquantenaire Belge 1830–1880. Poésies de Victor Hugo. Reproduction autorisée par lettre spéciale. Bruxelles, Groupe Ouvrier de l'imprimerie A. Lefévre. 1880.

[2] l. cover. [2] 15 p. cover. 8.5 × 6.3 cm.

Impression minuscule on India paper, rubricated. Autograph note of Victor Hugo inserted.

Modern American binding, by F. Mansell. Full crushed citron morocco. Quatrefoil gold filleted center panels of inlaid crimson levant. Borders of gold-tooled leafy branches azured, with monogram V H in the corners; similar branches around the crimson panels. Obverse panel lettered: "Poésies de V. Hugo. Souvenir de l'Exposition Nationale Bruxelles 1880." Reverse: "S. P. A." Both panels gold-tooled à la Gascon. Inner borders Le Gascon dentelle. Gold edges.

236 **Walton, Izaak,** and **Cotton, Charles.**

Chronological hand-list of various editions of the Complete Angler, by Izaak Walton and Charles Cotton; with a supplement embracing other writings of Walton and Cot-

ton, etc. 1593–1893. Exhibited at the Grolier Club, December, 9–29, 1893. [New York, 1893.]

[1] l. cover. [1] l. 26 [1] p. cover. [1] p. 2 port. inserted. 18.3 × 11.7 cm.

Modern American binding, by Tiffany & Co. Covers of Javanese shark skin, with borders of Florida gar pike. The early anagram IXΘYC and the seal of the Grolier Club, both in silver, are fastened on the obverse cover. Linings of dark green watered-silk, tooled in gold with fish in water, with a fillet of interlocked semi-circles. With a carved jade fish on ribbon bookmark. Last page an explanation of the anagram in ms. with a colored illustration. Ticket to the exhibition laid in.

237 **Rogers, Samuel.**

Italy, a poem. By Samuel Rogers. London, Cadell. 1830.

[2] l. vii, 284 p. [2] l. ill. 20.6 × 13.5 cm.

Modern English binding by F. Bedford. Full crushed blue levant, inlaid with crimson. A narrow inlaid border of crimson gold-tooled in lozenges and squares, within engrailed fillets. Both sides are completely covered with quatrefoil compartments formed of lobes inlaid in crimson. All the compartments, except the central one, are filled with Le Gascon ornaments, tooled in gold. Back panels inlaid and tooled to match sides. Border design repeated inside. Linings of maroon satin. Morocco joints; gold edges.

238 **Coleridge, Samuel Taylor.**

Sibylline leaves: A Collection of Poems. By S. T. Coleridge, Esq. London: Rest Fenner, 1817.

v. 2 [6] l. [4] x [2] 303 p. [6] l. 21.7 × 13.5 cm.

Modern English binding by Cobden-Sanderson. Full crushed olive levant. Gold-tooled with leafy branches and conventional